billboard

OCTOBER 4, 2025 • BILLBOARD.COM

+

GRAMMY PREVIEW

CLIPSE

PHARRELL

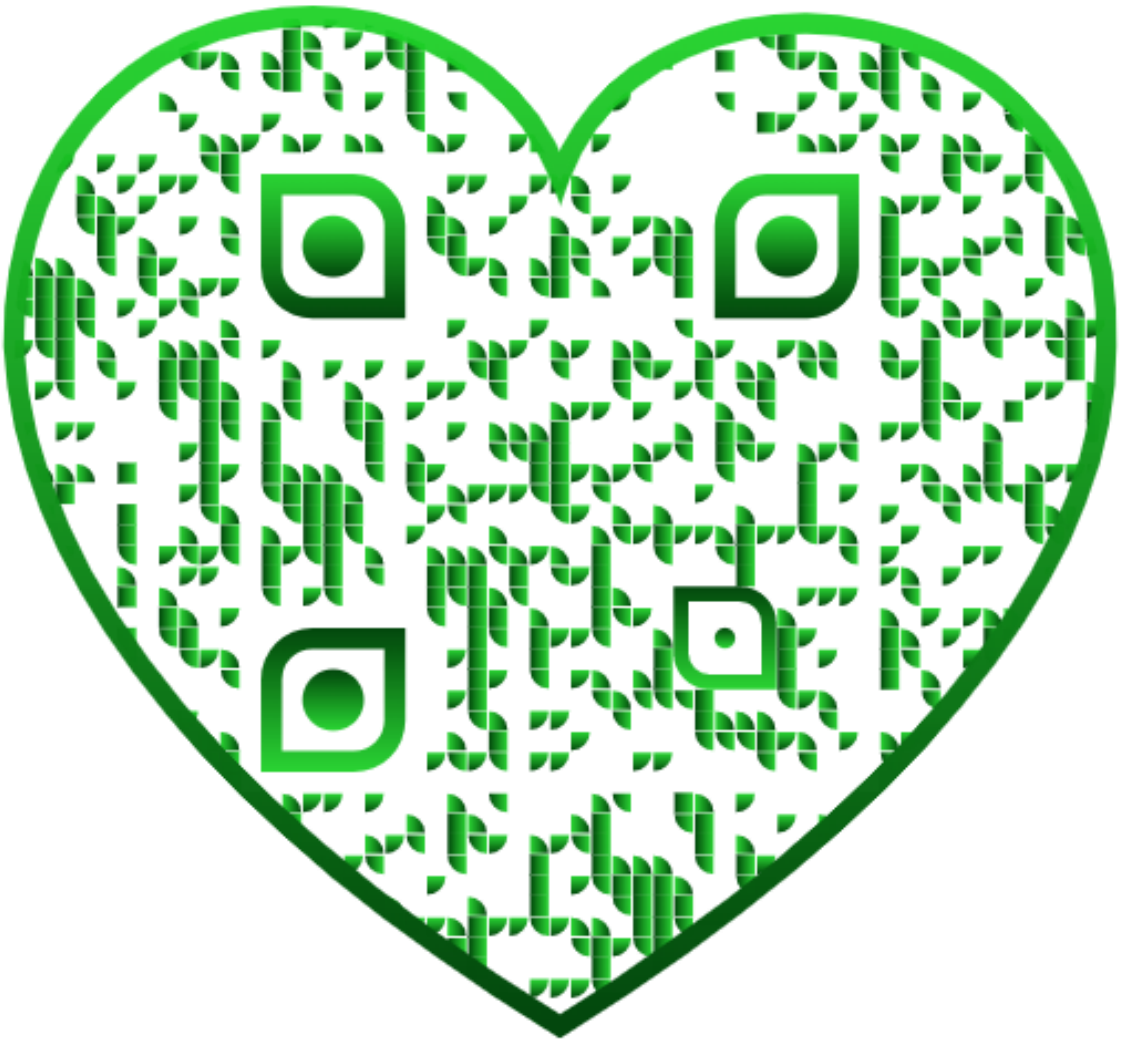
ALEX WARREN

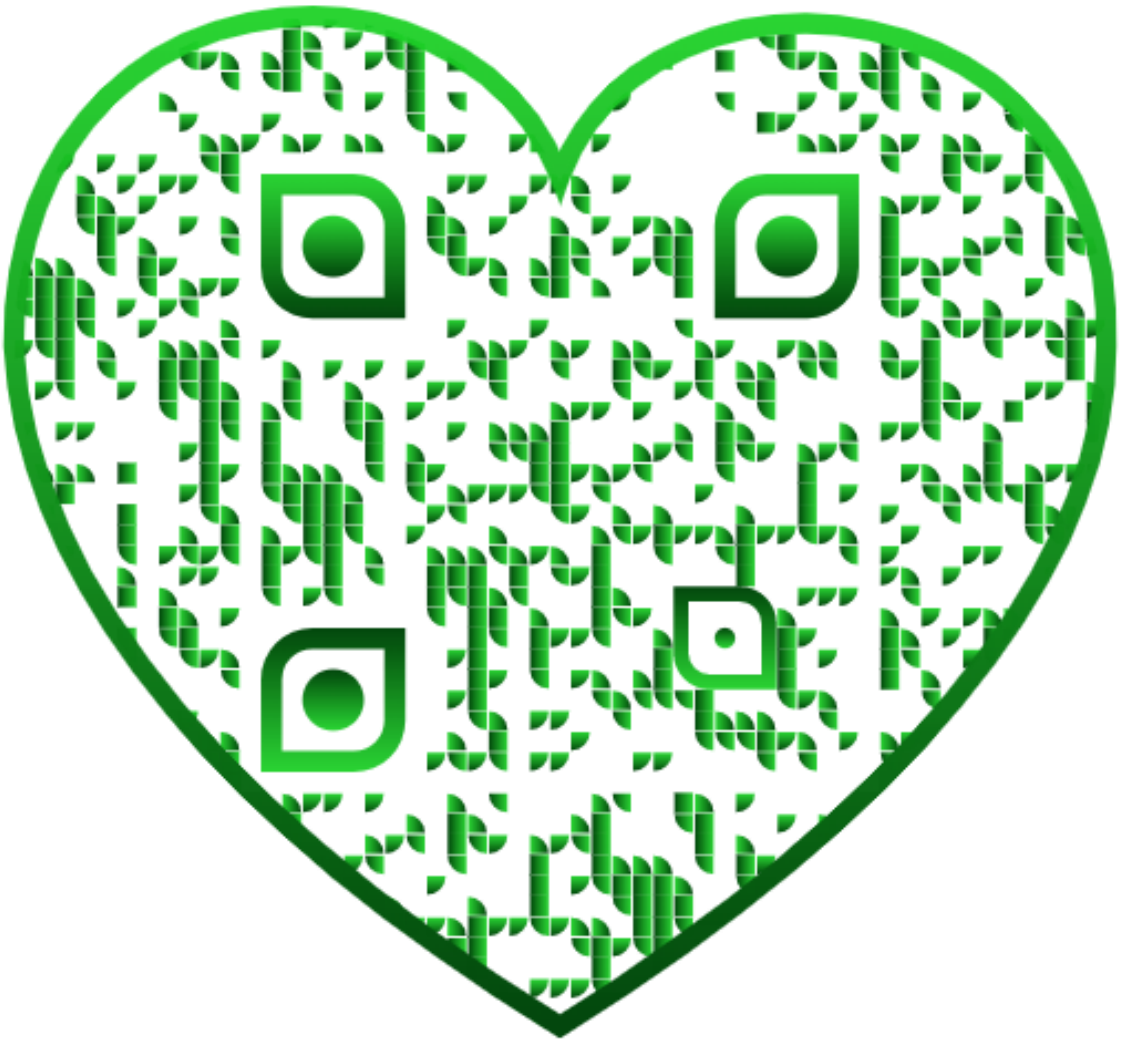
WET LEG

CIRKUT

BAD BUNNY

BRINGS PUERTO RICO TO THE WORLD





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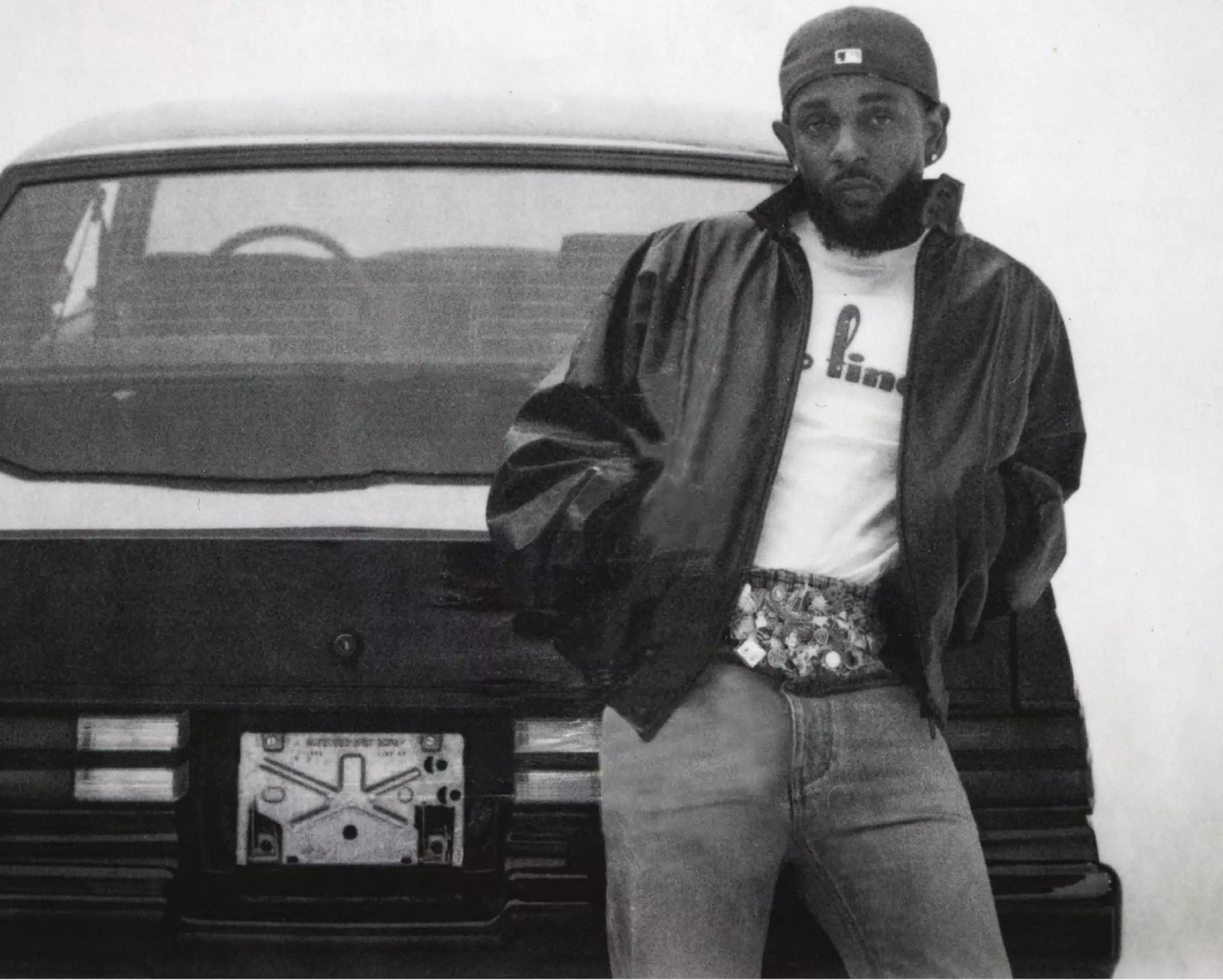
For Your Consideration

Kendrick Lamar GNX



For Your Consideration

GNX

Kendrick Lamar

"It's a masterpiece of structure and complicated perspective, and ranks with Mr. Lamar's finest work."

- Wall Street Journal

"This is easily the most disciplined and direct music Lamar has ever made, and if you really let yourself feel it, it might also be his most profound."

- Washington Post

"Combining vicious sincerity, kaleidoscopic California sounds, and the athleticism of a decathlete, 'GNX' is Kendrick Lamar at his most compelling -- a mosaic that indisputably reaffirms his status as the most dynamic spitter the world has to offer."

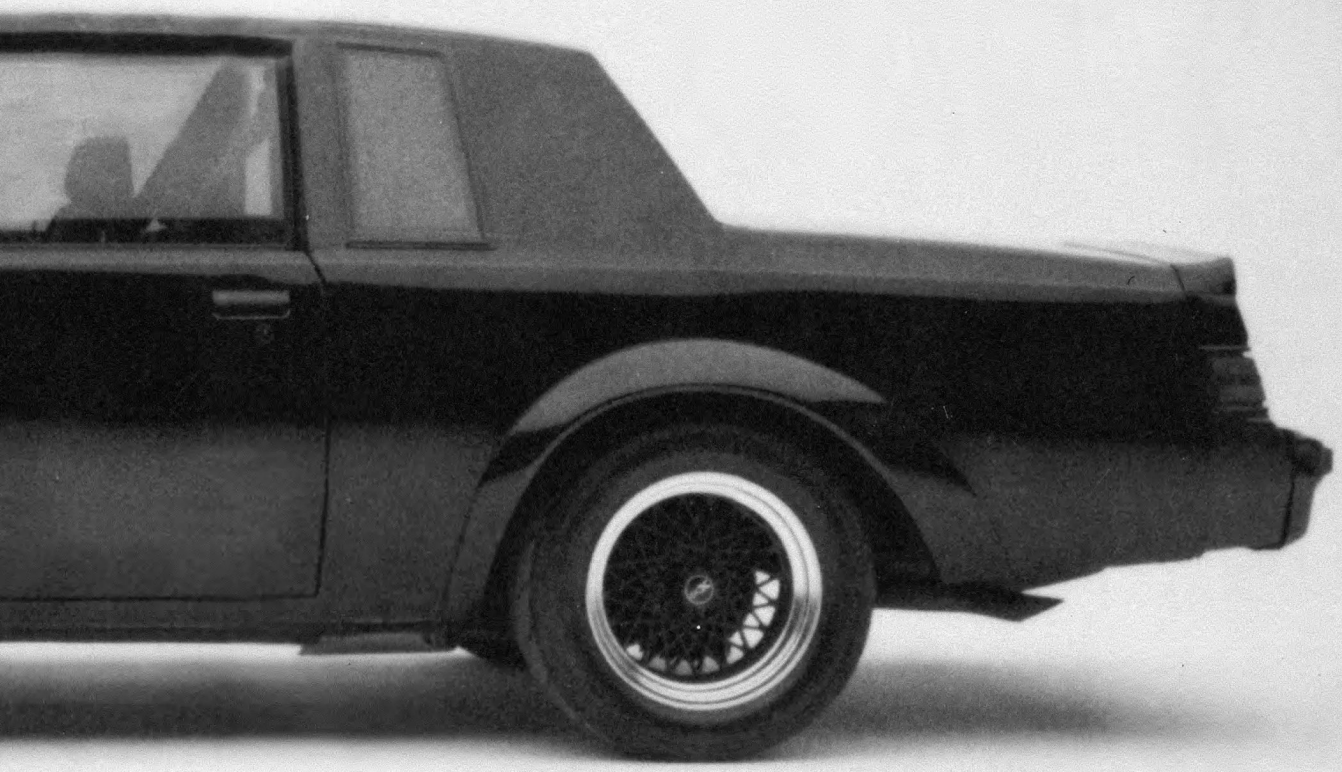
- Variety

"Lamar's art; his writing and rapping on 'GNX' are razor-sharp."

- Los Angeles Times

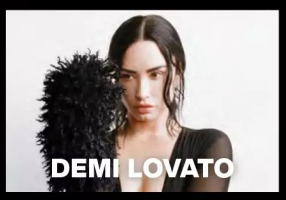
pgLang

INTERSCOPE RECORDS



REPUBLIC RECORDS
DEF JAM RECORDINGS
MUSIC CORPORATION OF AMERICA
UNIVERSAL RECORDS
CASABLANCA RECORDS
COLLECTIVE
ISLAND RECORDS
MERCURY RECORDS

FOR YOUR GRAMMY® CONSIDERATION



WICKED: THE SOUNDTRACK
FOR YOUR GRAMMY® CONSIDERATION
"Grande and Erivo give Stephen Schwartz's songs — comedy numbers, introspective ballads, power anthems — effortless spontaneity....The decision to record the songs live on set whenever possible is a major plus.
Hollywood Reporter
"The film's official soundtrack captures the movie magic thanks to Ariana Grande and Cynthia Erivo — co-stars, and vocal powerhouses — injecting new life into the musical's beloved centerpieces."
billboard
"The magic really starts with Erivo's first lyric: "Did that really just happen?"
VOGUE
"('Defying Gravity') it's as deeply moving and stirring as ever."
VARIETY
UNIVERSAL
A COMCAST COMPANY
republic records

FOR YOUR GRAMMY® CONSIDERATION
"THE WEEKND'S most expansive-sounding album..."
Pitchfork
"A record that will floor you.."
The Guardian
"An operatic enigma of an album."
Medium
"*Hurry Up Tomorrow* is nothing short ofamazing as one complete package..."
Medium
THE WEEKND
XO
republic records

"POP-SOUL EXPERTISE" **NEW YORK TIMES**
"...ONE OF THE UK'S MOST EMOTIONALLY ASTUTE YOUNG SONGWRITERS" **NME**
"IT'S THE THING THAT MAKES ME FEEL MOST USEFUL IN MY LIFE, AND IT'S SOMETHING THAT I REALLY LOVE TO DO. WHILE I LOVE TO SING PERSONALLY, FOR MYSELF, I FIND SHOWS ARE THE CLOSEST THING TO THIS... IT SOUNDS KIND OF CLICHE, BUT... SPIRITUALITY. I JUST FEEL IT'S SUCH A POWERFUL THING" **OLIVIA DEAN**

FOR YOUR CONSIDERATION

OLIVIA DEAN

"IT'S A RECORD THAT ISN'T AFRAID TO OPENLY EMBRACE GRIEF OR ASK QUESTIONS OF FAITH AS A QUEER WOMAN" **NPR**
"GIGI IS A STUDY IN THE POWER OF VULNERABILITY" **COMPLEX**
"GIGI PEREZ MAKES GOOD ON THE PROMISE OF HER BREAKOUT SINGLE 'SAILOR SONG' WITH HER SELF-PRODUCED DEBUT ALBUM, AT THE BEACH, IN EVERY LIFE" **GRAMMY.COM**

FOR YOUR CONSIDERATION

GIGI PEREZ

AT THE BEACH, IN EVERY LIFE

"SHE COULD BE GEN Z'S AMY WINEHOUSE" **THE NEW YORK TIMES**
"A REMARKABLE ENTRANCE FROM A BREED OF POP STAR THAT'S BECOME INCREASINGLY RARE" **THE FADER**
"ONE OF BOTH POP AND ROCK'S MOST IMPRESSIVE BREAKOUT TALENTS OF THE MID-'20S" **BILLBOARD**
"AN EMOTIONAL POWERHOUSE" **PITCHFORK**
"UNREAL VOCALS AND GIVE-NO-FUCKS ATTITUDE" **HOMMEGIRLS MAGAZINE**

FOR YOUR CONSIDERATION

LOLA YOUNG

"GEMINI, LATINA AND EX ALCOHOLIC... SO OF COURSE THE MUSIC IS GOOD" **JESSIE REYEZ**

FOR YOUR CONSIDERATION

JESSIE REYEZ

PAID IN MEMORIES

ISLAND

FOR YOUR CONSIDERATION
SABRINA CARPENTER
"Man's Best Friend"
"THE POP STAR HAS QUICKLY RETURNED WITH A STRONGER SENSE OF SELF AND SOME OF THE BEST SONGS OF HER CAREER"
billboard
"IF SHORT N' SWEET SOLIDIFIED HER STARDOM, 'MAN'S BEST FRIEND' PLATES HER STATUS IN GOLD"
RollingStone
"ONE OF THE YEAR'S SINGULAR, MUSICALLY PROVOCATIVE POP RECORDS"
The Guardian
"'MAN'S BEST FRIEND' IS ONE OF THE YEAR'S BEST POP RECORDS — AND ALMOST CERTAINLY THE FUNNIEST"
VARIETY
ISLAND

KPOP DEMON HUNTERS

FOR YOUR GRAMMY® CONSIDERATION

"'KPOP DEMON HUNTERS' Becomes Highest-Charting Soundtrack of 2025."
billboard

"'KPOP DEMON HUNTERS' Soundtrack Tops Charts as 'Golden' Marks a Historic Fifth Week at No. 1"
VARIETY

"'Golden' From 'KPOP DEMON HUNTERS' Makes History."
Forbes

"'HUNTR/X's 'Golden' Leads Hot 100 for Fifth Week — the Most Ever for an Animated Act."
billboard

N SONY PICTURES ANIMATION visva republic records

FOR YOUR GRAMMY® CONSIDERATION

"This project is about the hard work that is healing all different kinds of trauma and coming home to our young selves and creating safety in our own lives, which is a lifelong process and a daily exercise. If you're on that journey, please continue onward, because I promise there are brighter days ahead." – **Ariana Grande**

"VIDEO OF THE YEAR"

VMA VIDEO MUSIC AWARDS

"Expanded edition of the pop superstar's excellent 2024 album adds new songs that hit as hard as anything on the original"

RollingStone

"Grande is in a dying breed of A-list musicians who value the art of album-making, and that much is clear by how aligned the six new songs are with the existing record."

VARIETY

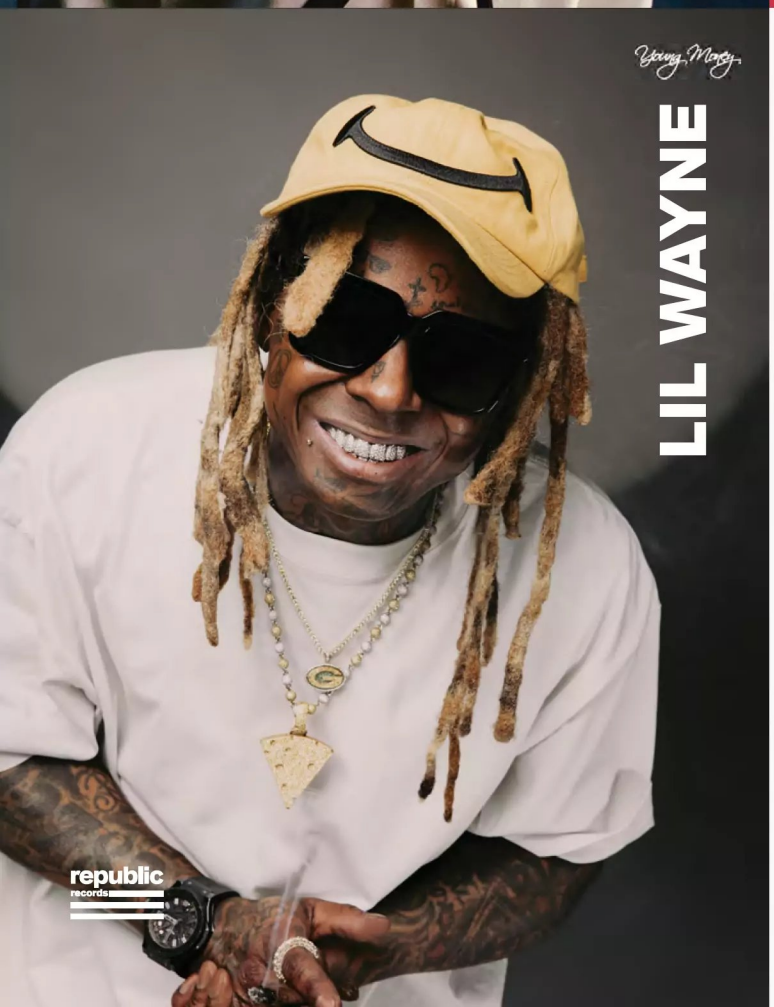
ARIANA GRANDE

republic records

FOR YOUR GRAMMY® CONSIDERATION

Def Jam recordings

FOR YOUR GRAMMY® CONSIDERATION



FOR YOUR GRAMMY® CONSIDERATION

LORD HURON

"Ben Schneider has followed meticulous world-building impulses, drawing more listeners with each album by nurturing an absorbing, cinematic sound."

THE NEW YORKER

"The Cosmic Selector Vol. 1 is their most compelling effort so far..."

Paste

"Schneider asks ineffable questions in poignant songs often imbued with quirky, understated profundity."

Los Angeles Times

Mercury RECORDS

FOR YOUR GRAMMY® CONSIDERATION

TUCKER WETMORE

"Tucker Wetmore showed himself to be on the doorstep of true stardom."

billboard

"Wetmore's debut album will surely make a statement...articulating who he is as an artist and person, and a statement articulating that he is here to stay."

American songwriter

"Country music's most promising newcomer."

NYLON

BACK BLOCKS MUSIC

MCA MUSIC CORPORATION OF AMERICA

Mercury RECORDS

FOR YOUR GRAMMY® CONSIDERATION

Stray Kids

"**STRAY KIDS** have reached the upper echelon of the pop music world, selling out stadiums worldwide."
Rolling Stone

"**STRAY KIDS** aren't just riding the K-pop wave—they're shaping it."
Forbes

"**STRAY KIDS** have done something no artist has ever done before."
npr

JYP

TWICE

"For K-Pop superstars **TWICE**, sky's the limit."
The Hollywood Reporter

"**TWICE** – already a force to be reckoned with – have shown they're not done growing yet."
NME

"Not only icons in the K-Pop world but also bona fide pop stars"
PAPER

JYP

TOMORROW X TOGETHER

"With this album [*The Star Chapter: Together*], the group invites fans to explore the depth of their story and the limitless possibilities that lie ahead."
billboard

"On *The Star Chapter: Together*, you can expect **TOMORROW X TOGETHER** to continue to emphasize and explore connection, and use it to form a bright spot in our dark world."
NME

"The album is pure **TOMORROW X TOGETHER**, with shimmering synth-pop, bright hooks, and a kind of emotional clarity that's been their signature since debut."
VMAN

HYBE

IMPERIAL

REPUBLIC

FOR YOUR GRAMMY® CONSIDERATION

STEPHEN WILSON JR.

"ALL STEPHEN WILSON JR. HAS TO DO IS THROW HIS NAME ON A MARQUEE AND THE SHOW WILL SELL OUT. WILSON JR., IS A FORCE YOU WILL BE HEARING A LOT ABOUT IN 2025."

Tennessean.

"THE INDIANA SONGWRITER STEPHEN WILSON JR. IS A STRANGE BEAST.. ONE OF THE MOST INTERESTING ARTISTS TO WATCH... A TRUE ORIGINAL."

RollingStone

"THROUGHOUT THE ALBUM, WILSON JR. OFFERS THE KIND OF NUANCED STORYTELLING THAT HAS HELPED MAKE STARS OF ARTISTS LIKE ERIC CHURCH AND CHRIS STAPLETON, AND HE HAS THE VOCAL PROWESS TO BACK IT UP."

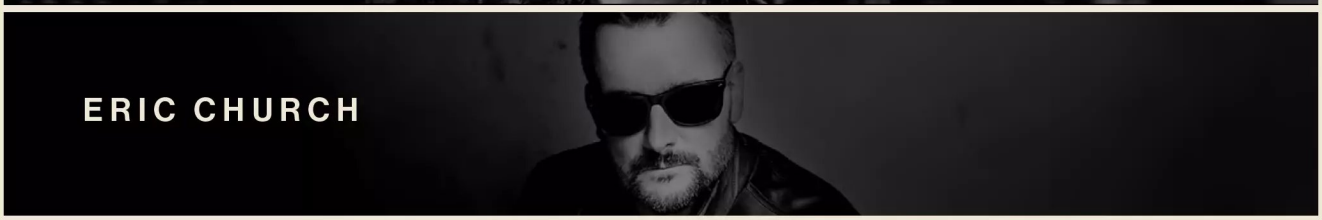
billboard

BIG LOUD

MCA

MUSIC CORPORATION OF AMERICA™

FOR YOUR GRAMMY® CONSIDERATION



From legendary voices to tomorrow's stars, MCA is shaping the sound of country music.

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VOLUME 137
NO. 14

ON THE COVER
Bad Bunny photographed by Diwang Valdez on Sept. 3 at Coliseo de Puerto Rico José Miguel Agrelot in San Juan.

TO OUR READERS
Billboard will publish its next issue on Oct. 11. For 24/7 music coverage, go to billboard.com.

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THE AMBASSADOR
Bad Bunny became one of the world's biggest superstars — and the just-announced Super Bowl LX halftime show headliner — by leaning into his native Puerto Rico. And, as he discusses with his countryman **Residente**, the island remains the driver of his creativity.

170
YOUNG AT HEART
Clipse's **Pusha T** and **Malice** have been making records since some of today's chart-toppers were in diapers — but as longtime collaborator **Pharrell Williams** puts it, "you don't stop being great."

180
HIGH VOLTAGE
For nearly two decades, **Cirkut** has defined a generation of pop music from behind the scenes — and even as he continues to pen mammoth hits, he's content to stay out of the spotlight.

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Clockwise from top left: Wet Leg's Hester Chambers, Rhian Teasdale, Ellis Durand, Henry Holmes and Joshua Omead Mobaraki photographed by Caroline Tompkins on Sept. 18 at the Brooklyn Paramount in Brooklyn.

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NO 'ORDINARY' SUCCESS

Alex Warren's earnest smash has quickly endeared him to legions of fans — and after a life of hardship, he "could not ask for more."

192

WHEN WILL K-POP TAKE THE GRAMMYS?

While Korean pop music has conquered the world, it still hasn't loomed large on Music's Biggest Night — but that could change soon.

196

UP FOR GRABS

Unlike recent years, the 2026 slate of best new artist contenders has no clear front-runner. Who will emerge victorious?

200

LEG UP

After the breakout success of its Grammy-winning 2022 debut, **Wet Leg** retreated from the spotlight, got its swagger back — and crafted one of the year's most anticipated indie-rock albums.

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For more information visit **www.grammyhouse.com** or contact **grammyhouse@grammy.com**

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Cardi B returns with her second Billboard 200 No. 1, *Am I the Drama?*

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Jimmy Kimmel is back, but artists fear that opportunities to boost their fan bases through late-night shows — or at least get a sweet videoclip — are dwindling.

80

Entrepreneur and vocal Mechanical Licensing Committee opponent **Jeff Price** has built three successful businesses by identifying and addressing the ways in which the industry is failing artists, songwriters and comedians.

THE SOUND

114

Why producer **Jim-E Stack** is "grateful" that unpolished music is having a moment — and raising his pop profile.

120

The Marías' María Zardoya on her new solo side project, **Not for Radio**, whose debut she made with the "intention of not writing any pop songs."

CHARTBREAKER

324

With "Man I Need," singer-songwriter **Olivia Dean** made the song she always wanted to perform — and her biggest hit yet.

Jim-E Stack photographed by Yuri Hasegawa on Sept. 8 in Los Angeles.

NKSFB IS PROUD TO REPRESENT

EIGHT

OF BILLBOARD'S TOP TEN R&B/ HIP-HOP ARTISTS OF THE 21ST CENTURY CHARTS

DRAKE
BEYONCÉ
THE WEEKND
CHRIS BROWN
USHER
LIL WAYNE
EMINEM
ALICIA KEYS

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VENU | billboard

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>
> **Hannah Karp, Billboard Editor-in-Chief**

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FOR YOUR GRAMMY® CONSIDERATION

ROSÉ

rosie
ALBUM OF THE YEAR
BEST POP VOCAL ALBUM

"APT." WITH BRUNO MARS
RECORD OF THE YEAR
SONG OF THE YEAR
BEST POP DUO/GROUP PERFORMANCE
BEST MUSIC VIDEO

"toxic till the end"
BEST POP SOLO PERFORMANCE

8X 2025 MTV VMAs NOMINEE + SONG OF THE YEAR WINNER

TIME100 HONOREE

"...a sign of her versatility and pop savvy…*rosie* more than fulfills that promise because of its solid songwriting and the captivating woman at the album's center"

RollingStone

ATLANTIC

ROSÉ ⚡ BRUNO MARS

"APT."

RECORD OF THE YEAR
SONG OF THE YEAR
BEST POP DUO/GROUP PERFORMANCE
BEST MUSIC VIDEO

2025 MTV VMAs Winner ⚡ Song of the Year

"One of the biggest hits of 2025"
VULTURE

"Inescapable"
billboard

"Infectious"
THE WALL STREET JOURNAL.

"One of the best pop songs in recent memory"
STEREOGUM

BEST SONGS OF THE YEAR

RollingStone billboard USA TODAY CONSEQUENCE STEREOGUM
NME DAZED Paste teenVOGUE UPROXX

ATLANTIC

CARDI B

"OUTSIDE"

RECORD OF THE YEAR
SONG OF THE YEAR
BEST RAP PERFORMANCE
BEST RAP SONG

"Cardi B makes a fiery solo return with 'Outside'"
ESSENCE

"...razor-sharp wit"
billboard

"Cardi B is back... with a vengeance"
OUT

ATLANTIC

ALEX WARREN

BEST NEW ARTIST

YOU'LL BE ALRIGHT, KID
ALBUM OF THE YEAR
BEST POP VOCAL ALBUM

"Ordinary"
RECORD OF THE YEAR
SONG OF THE YEAR
BEST POP SOLO PERFORMANCE

"Bloodline (with Jelly Roll)"
BEST POP DUO/GROUP PERFORMANCE

"The year's biggest pop chart breakout..."
VARIETY

"Ordinary" tops Billboard Hot 100 for the most weeks for a solo song in 2025
+
Longest-leading hit of ALL TIME on Billboard's Pop Airplay chart

" ...he took his loss and pain and put them into words, crafting songs that people can resonate with"
The Hollywood Reporter

2025 MTV VMAs WINNER
• BEST NEW ARTIST

Atlantic

F1®

THE ALBUM

MUSIC FROM F1® THE MOVIE

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

FEATURING THE HIT SINGLES

"JUST KEEP WATCHING" - TATE MCRAE
"LOSE MY MIND" - DON TOLIVER, DOJA CAT
"DRIVE" - ED SHEERAN
"BAD AS I USED TO BE" - CHRIS STAPLETON
AND MORE

"*F1® The Album* brings back the era of the blockbuster soundtrack"
RollingStone

"A dynamic and diverse soundtrack that perfectly captures the high-speed energy and global appeal of Formula 1"
billboard

"The most star-studded soundtrack of the year"
HYPEBEAST

"An album that feels as big as the film itself"
Forbes

Atlantic
Original Films

Ed Sheeran

"SAPPHIRE"

RECORD OF THE YEAR
SONG OF THE YEAR
BEST POP SOLO PERFORMANCE
BEST MUSIC VIDEO

"This is Ed back at his vibrant best, and the start of a bright, brilliant new era"
billboard

"Irresistible"
RollingStone

"Sheeran's unrelenting drive coupled with a heart ready to burst with tenderness is tucked into nearly every note"
USA TODAY

ATLANTIC

DISCO LINES & TINASHE

"NO BROKE BOYS"

RECORD OF THE YEAR
SONG OF THE YEAR
BEST DANCE POP RECORDING

Spotify's
"Songs of Summer 2025"

"A global dance smash"
Forbes

the marías

BEST NEW ARTIST

"NOBODY NEW"
SONG OF THE YEAR

"BACK TO ME"
BEST ALTERNATIVE MUSIC PERFORMANCE

"NO ONE NOTICED (ACOUSTIC)"
BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

"OJOS TRISTES" (W/ SELENA GOMEZ, benny blanco)
BEST POP DUO/GROUP PERFORMANCE

2025 MTV VMAs NOMINEE
Best New Artist
Best Alternative

Billboard Best Songs Of 2025

3x 2025 Billboard Latin
Music Awards Nominee

"...true sonic beauty"
THE LINE OF BEST FIT

"The music
they create draws little
comparison…it's wholly original"
AP ALTERNATIVE PRESS

NICE LIFE

ORIGINAL BROADWAY CAST RECORDING

JUST *in* TIME

BEST MUSICAL THEATER ALBUM

SIX TONY AWARD NOMINATIONS
INCLUDING

BEST LEADING ACTOR IN A MUSICAL
JONATHAN GROFF

& BEST FEATURED ACTRESS IN A MUSICAL
GRACIE LAWRENCE

"A smash hit! Jonathan Groff as Bobby Darin is on stage perfection"
Chicago Tribune

"A dazzling and immersive love letter to live performance"
The Washington Post

"Jonathan Groff is sensational! Thrilling sonically and emotionally"
The New York Times

"A juggernaut"
NEW YORK

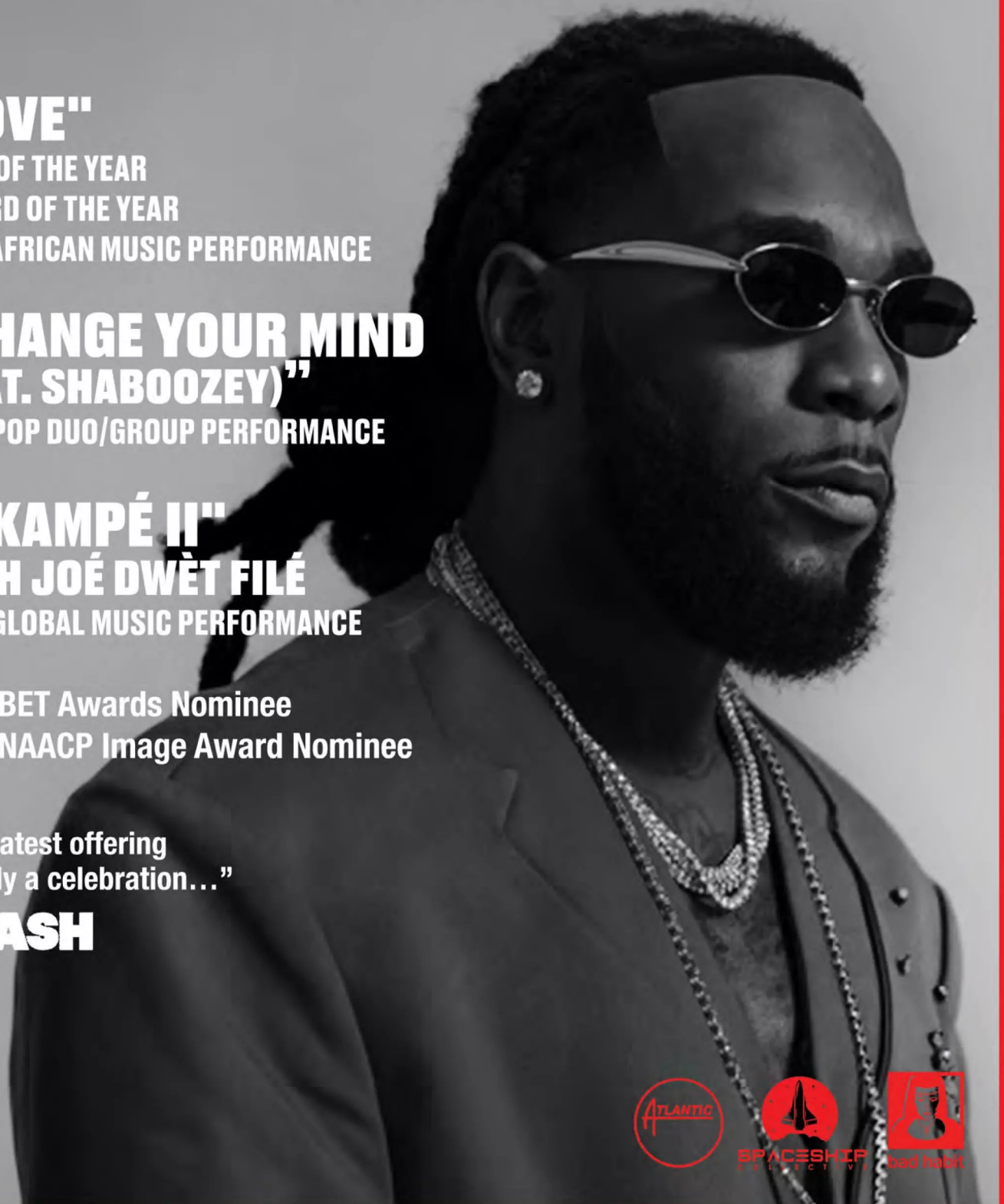
ATLANTIC

Ravyn Lenae
BEST NEW ARTIST
"LOVE ME NOT"
RECORD OF THE YEAR
SONG OF THE YEAR
BEST POP SOLO PERFORMANCE
"LOVE IS BLIND"
BEST R&B PERFORMANCE
BEST R&B SONG
BILLBOARD R&B
ROOKIE OF THE YEAR
2025 MTV VMAs NOMINEE
- SONG OF THE SUMMER
"LOVE ME NOT"
EBONY POWER 100 HONOREE
"...among this
generation's innovators"
Pitchfork
"...the 26-year-old is writing
one perfect pop song after another"
The Guardian
ATLANTIC

BURNA BOY

NO SIGN OF WEAKNESS

ALBUM OF THE YEAR
BEST GLOBAL MUSIC ALBUM



"LOVE"

SONG OF THE YEAR
RECORD OF THE YEAR
BEST AFRICAN MUSIC PERFORMANCE

"CHANGE YOUR MIND (FEAT. SHABOOZEY)"

BEST POP DUO/GROUP PERFORMANCE

"4 KAMPÉ II" WITH JOÉ DWÈT FILÉ

BEST GLOBAL MUSIC PERFORMANCE

2025 BET Awards Nominee
2025 NAACP Image Award Nominee

"His latest offering
is truly a celebration…"
CLASH

Atlantic
SPACESHIP PARTY
bad habit

COLDPLAY
MOON MUSIC
FEATURING ALL MY LOVE
"...lush and dreamy and ethereal"
USA TODAY
"Musically spacious and emotionally boundless… a peak Coldplay moment if ever there was one"
RollingStone
"Coldplay's expansive alt-contemporary rock fills stadiums around the world; on record, they turn a simple sing-along phrase into a soaring mantra"
AP
ATLANTIC
TRADE MARK
Parlophone

KEHLANI

"FOLDED"

BEST R&B SONG

BEST R&B PERFORMANCE

"...it's R&B magic"
EUPHORIA.

"The hottest song
of the summer"
billboard

ATLANTIC

"Descending chords,
a string section, little guitar licks
and Kehlani's voice all convey
a world of regret
and a chance to reunite"
The New York Times

TURNSTILE

NEVER ENOUGH

NEVER ENOUGH
ALBUM OF THE YEAR
BEST ROCK ALBUM
BEST MUSIC FILM

"NEVER ENOUGH"
RECORD OF THE YEAR
SONG OF THE YEAR
BEST ROCK PERFORMANCE
BEST ROCK SONG
BEST MUSIC VIDEO

"BIRDS"
BEST METAL PERFORMANCE

"SEEIN' STARS"
BEST ALTERNATIVE MUSIC PERFORMANCE

"*NEVER ENOUGH* delivers seismic goods…"
Entertainment

"Turnstile's new album is a triumph"
UPROXX

"*[NEVER ENOUGH]* sounds like the future"
RollingStone

BEST ALBUMS OF 2025
billboard Entertainment AP
BrooklynVegan UPROXX LOUDWIRE

BEST SONGS OF 2025
TIME CONSEQUENCE
Paste billboard

Atlantic Records
Roadrunner Records

DEAFHEAVEN

lonely people with power

BEST ROCK ALBUM

"MAGNOLIA"
BEST METAL PERFORMANCE
BEST ROCK SONG

"The latest (and best) album from the endlessly inventive metal band"
RollingStone

"To say that Deafheaven is back with a vengeance would be an understatement"
VICE

"Deafheaven have totally entered into a league of their own, and *Lonely People With Power* is their legacy"
Paste

BEST ALBUMS OF THE YEAR

RollingStone STEREOGUM CONSEQUENCE Paste REVOLVER

ATLANTIC RECORDS
ROADRUNNER RECORDS

GUNNA

THE LAST WUN
ALBUM OF THE YEAR
BEST RAP ALBUM

"WON'T STOP"
BEST RAP SONG

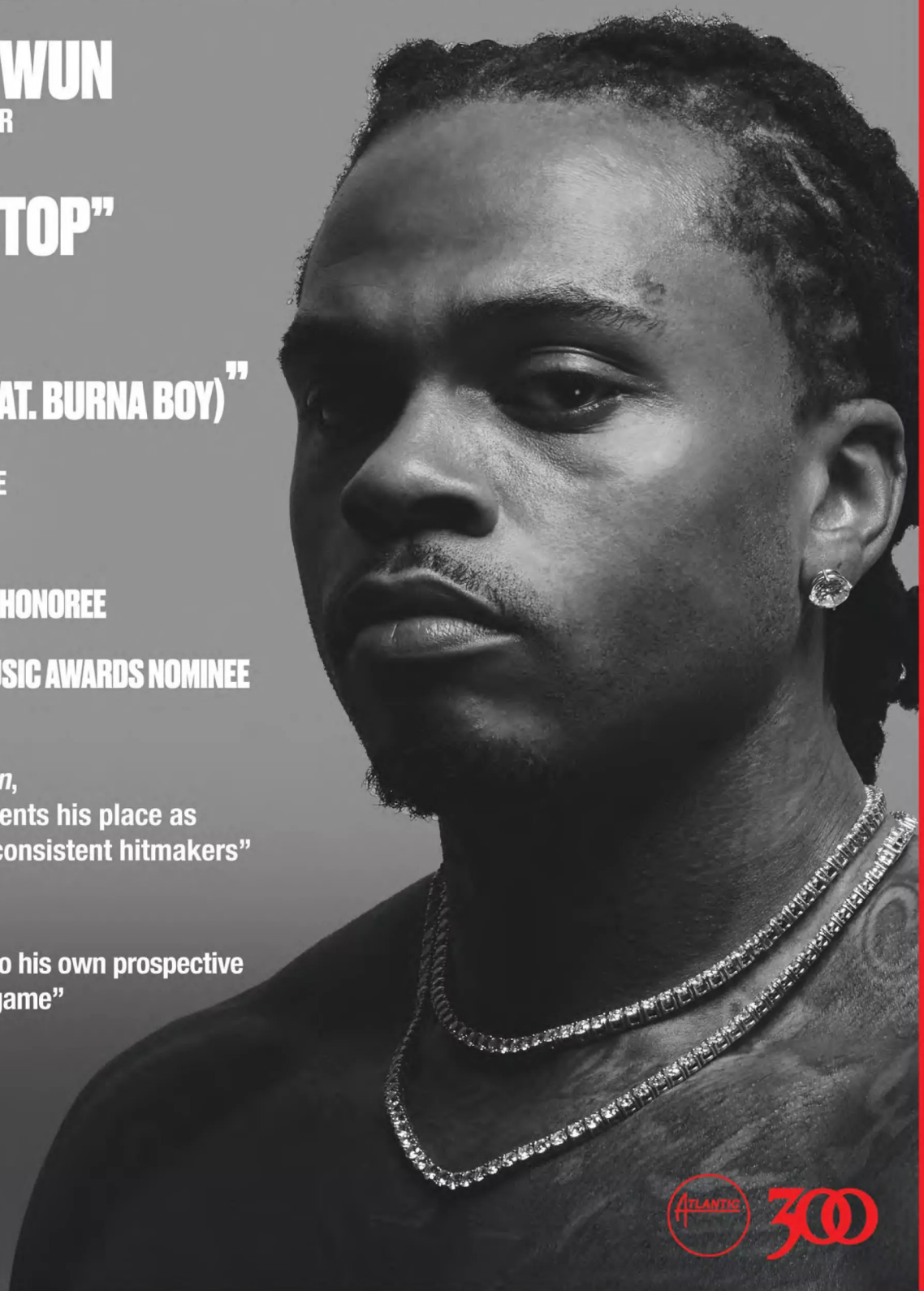
"WGFT (FEAT. BURNA BOY)"
BEST MELODIC
RAP PERFORMANCE

EBONY POWER 100 HONOREE

2025 AMERICAN MUSIC AWARDS NOMINEE

"With *The Last Wun*,
Gunna further cements his place as
one of rap's most consistent hitmakers"
COMPLEX

"...a confident ode to his own prospective
reign over the rap game"
billboard



ATLANTIC 300

FORREST FRANK

CHILD OF GOD II

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM

"YOUR WAY'S BETTER"

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG

"NOTHING ELSE" WITH THOMAS RHETT

BEST POP DUO/GROUP PERFORMANCE

7X 2025 GMA DOVE AWARDS NOMINEE

"…a force in Christian music"

billboard

ATLANTIC

10K [PROJECTS]

"…a champion and innovator of Christian music for a new generation"

CCM MAGAZINE.COM

TWENTY ONE PILOTS

"THE CONTRACT"
BEST ROCK PERFORMANCE
BEST ROCK SONG

"THE LINE"
RECORD OF THE YEAR
SONG OF THE YEAR
BEST SONG WRITTEN FOR VISUAL MEDIA
BEST MUSIC VIDEO

THE BIGGEST ROCK GROUP OF 2025

2025 American Music Awards Winner
Favorite Rock Artist
Favorite Rock Album

2025 MTV VMAs Nominee
Best Rock

"Twenty One Pilots prove rock's not dead"
npr

ATLANTIC
FUELED BY RAMEN

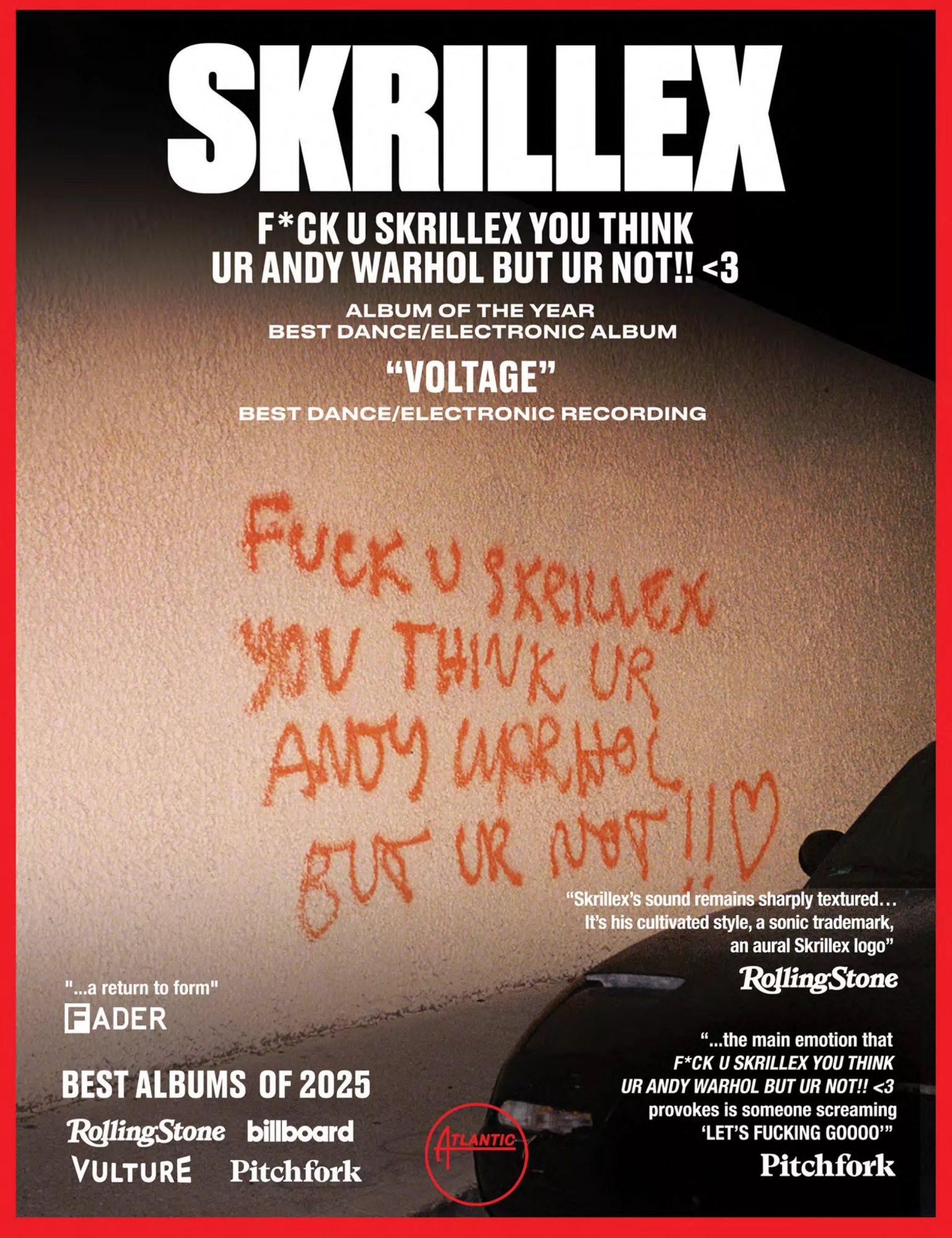
SKRILLEX

F*CK U SKRILLEX YOU THINK UR ANDY WARHOL BUT UR NOT!! <3

ALBUM OF THE YEAR
BEST DANCE/ELECTRONIC ALBUM

"VOLTAGE"

BEST DANCE/ELECTRONIC RECORDING



"Skrillex's sound remains sharply textured… It's his cultivated style, a sonic trademark, an aural Skrillex logo"
Rolling Stone

"...a return to form"
FADER

"...the main emotion that *F*CK U SKRILLEX YOU THINK UR ANDY WARHOL BUT UR NOT!! <3* provokes is someone screaming 'LET'S FUCKING GOOOO'"
Pitchfork

BEST ALBUMS OF 2025
Rolling Stone billboard
VULTURE Pitchfork

ATLANTIC

FKA TWIGS
EUSEXUA

EUSEXUA
Album Of The Year
Best Dance/Electronic Album

"EUSEXUA"
Record Of The Year
Song Of The Year
Best Dance/Electronic Recording
Best Music Video

"STRIPTEASE"
Best Alternative Music Performance

"CHILDLIKE THINGS (FEAT. NORTH WEST)"
Best Dance Pop Recording

2025 MERCURY PRIZE ALBUM OF THE YEAR NOMINEE

"One of the music industry's foremost iconoclasts"
- The FADER

BEST SONGS OF 2025
npr billboard NME
Entertainment Time Out
Paste CONSEQUENCE

BEST ALBUMS OF 2025
RollingStone Pitchfork SPIN STEREOGUM VARIETY VULTURE
FADER BAZAAR COMPLEX BrooklynVegan AV CLUB AP
CONSEQUENCE NME Paste SLANT

ATLANTIC YOUNG

Good Charlotte

MOTEL DU CAP
BEST ROCK ALBUM

"I DON'T WORK HERE ANYMORE"
BEST ROCK PERFORMANCE • BEST ROCK SONG

"...authenticity runs through *Motel Du Cap*"
CLASH

"Good Charlotte has established that they're here to stay as one of the most influential career acts of the 21st century"
PAPER®

ATLANTIC

"Their eighth full-length, *Motel Du Cap*, sees them returning to their pop-punk roots, with emotional depth"
AP ALTERNATIVE PRESS

PinkPantheress

FANCY THAT
Best New Artist
Album Of The Year
Best Dance/Electronic Album

"ILLEGAL"
Record Of The Year
Song Of The Year
Best Dance Pop Recording

2025 MERCURY PRIZE
ALBUM OF THE YEAR NOMINEE
2025 VARIETY MUSIC
INNOVATOR OF THE YEAR
2024 BILLBOARD WOMEN IN MUSIC
PRODUCER OF THE YEAR

"...her most sonically potent work to date"
billboard

BEST ALBUMS OF 2025
Rolling Stone billboard VARIETY
COMPLEX FADER STEREOGUM
CONSEQUENCE SLANT

BEST SONGS OF 2025
CONSEQUENCE billboard npr

WARNER MUSIC UK

ATLANTIC

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More than $750 Million Distributed To Musicians and Vocalists

Royalties Distributed to Both Union & Non-Union Session Musicians & Vocalists For Their Performance on Songs Played on Satellite Radio, Non-Interactive Streaming Services, Webcasts, Other Digital Formats and International Neighboring Rights

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charts

DATA FOR WEEK OF 10.04.2025

Cardi Brings The 'Drama' To No. 1

BILLBOARD 200

1

Am I the Drama?
Cardi B

LAST WEEK	PEAK POSITION	WEEKS ON CHART
-	1	1

CARDI B SCORES HER second No. 1 on the Billboard 200 in as many tries as her second studio album, *Am I the Drama?*, debuts atop the chart with the year's biggest week for an R&B/hip-hop set by a woman. The release earned 200,000 equivalent album units in the United States in the week ending Sept. 25, according to Luminate. *Am I the Drama?* is the long-awaited follow-up to Cardi's first album, *Invasion of Privacy*, which also opened at No. 1 in 2018.

Of the new set's first-week, streaming-equivalent album units comprise 110,000 (equaling 145.7 million on-demand official streams of the album's songs during the week; it also enters at No. 1 on Top Streaming Albums), album sales comprise 88,000 (it debuts at No. 1 on Top Album Sales) and track-equivalent album units comprise 2,000. The release's opening-week sales were bolstered by its availability across an array of permutations: a widely available standard 19-song digital download album, four additional digital album iterations (including a 23-song streaming version) and nearly 30 CD and vinyl editions (some signed). The physical sets were largely available only through Cardi's web store and some independent record stores. The artist also mounted a busy schedule of six in-store appearances during release week.

On the Billboard Hot 100, 16 of the album's tracks dot the list. Those include a No. 92 debut for "Principal," featuring Janet Jackson, which contains elements of Jackson's 1987 No. 14 hit, "The Pleasure Principle." With the arrival, Jackson now has a new Hot 100 hit in every decade from the 1980s through the 2020s.

—KEITH CAULFIELD

BRIAN ZIFF

Hot 100

2 WKS. AGO	LAST WEEK	THIS WEEK	Title / PRODUCER (SONGWRITER)	Artist / IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
(1)	(1)	1	#1 for 7 WEEKS **Golden** IDO,24,TEDDY,I.EISENDRATH (EJAE,M.SONNENBLICK,J.KWAK,Y.H.LEE,24,TEDDY)	HUNTR/X: EJAE, Audrey Nuna & REI AMI VISVA/REPUBLIC	1	14
2	2	2	**Ordinary** A.YARON (A.WARREN,A.YARON,C.SHAPIRO,MAGS DUVAL)	Alex Warren ATLANTIC	1	33
(5)	5	3	**Soda Pop** 24,DOMINSUK,I.EISENDRATH (VINCE,KUSH,D.Y.CHUNG)	Saja Boys: Andrew Choi, Neckwav, Danny Chung, Kevin Woo & samUIL Lee VISVA/REPUBLIC	3	13
7	(4)	4	**What I Want** J.MOI,CHARLIE HANDSOME (M.C.WALLEN,T.MCRAE,J.BYRON,J.K.HINDLIN,CHARLIE HANDSOME,J.S.REEVES)	Morgan Wallen Featuring Tate McRae MERCURY/BIG LOUD/REPUBLIC	1	19
(4)	6	5	**Your Idol** 24,IDO,I.EISENDRATH (EJAE,M.SONNENBLICK,VINCE,KUSH)	Saja Boys: Andrew Choi, Neckwav, Danny Chung, Kevin Woo & samUIL Lee VISVA/REPUBLIC	4	14
3	3	6	**Manchild** J.M.ANTONOFF,S.CARPENTER (S.A.CARPENTER,J.M.ANTONOFF,A.R.ALLEN)	Sabrina Carpenter ISLAND/REPUBLIC	1	16
11	9	7	**Lose Control** INFAMOUS,AMMO,J.BUNETTA (J.E.COLEMAN,J.C.BUNETTA,M.RODRIGUEZ-DIAZ,MIKKY EKKO,J.C.DIMSDALE)	Teddy Swims SWIMS INT./WARNER	1	110
(10)	(8)	8	**Daisies** C.LANG,DIJON,MK.GEE,E.BEN,JAMIN,DYLAN WIGGINS,D.CHETRIT (J.D.BIEBER,D.DUENAS,D.CHETRIT, T.JESSO JR.,M.T.GORDON,C.LANG,E.BEN,JAMIN,DYLAN WIGGINS)	Justin Bieber JRC/ILH/DEF JAM/REPUBLIC	2	11
(9)	7	9	**Love Me Not** DJ DAHI,RITZ REYNOLDS,C.BALMORIS (B.ANDERSON,RAVYN LENAE,S.AARONS,D.NATCHE,B.REYNOLDS, C.BALMORIS,S.STEWART,J.IRIZARRY,C.FARLOW,J.K.NIXON,D.ANGELELLA)	Ravyn Lenae ATLANTIC	5	26
12	11	10	**Die With A Smile** BRUNO MARS,D'MILE,LADY GAGA,ANDREW WATT (BRUNO MARS,S.G.GERMANOTTA,D.EMILE II, J.E.FAUNTLEROY II,A.WOTMAN)	Lady Gaga & Bruno Mars STREAMLINE/INTERSCOPE/ATLANTIC/INTERSCOPE CAPITOL	1	58
13	(13)	11	**I Got Better** J.MOI (M.C.WALLEN,M.W.HARDY,C.MCGILL,B.PENDERGRASS,E.K.SMITH,CHARLIE HANDSOME,J.S.REEVES)	Morgan Wallen MERCURY/BIG LOUD/REPUBLIC	7	19
(14)	(14)	12	**Mutt** L.THOMAS,FAXXONLY,P.L.JOHNSON (L.G.THOMAS III,R.E.FAIRFAX III,L.A.CAMEJO,P.L.JOHNSON)	Leon Thomas EZMNY/MOTOWN/INTERSCOPE CAPITOL	12	34
(8)	10	13	**How It's Done** 24,IDO,TEDDY,I.EISENDRATH (EJAE,M.SONNENBLICK,D.Y.CHUNG)	HUNTR/X: EJAE, Audrey Nuna & REI AMI VISVA/REPUBLIC	8	13
17	16	14	**Beautiful Things** E.BLAIR (B.BOONE,E.BLAIR,J.L.LARSEN)	Benson Boone NIGHT STREET/WARNER	2	87
16	15	15	**A Bar Song (Tipsy)** S.COOK,N.SASTRY (C.O.CHIBUEZE,S.C.COOK,N.SASTRY,J.JONES,J.A.KENT,M.A.WILLIAMS)	Shaboozey AMERICAN DOGWOOD/EMPIRE/MAGNOLIA MUSIC	1	76
(20)	(18)	16	**Undressed** T.BERG,SOMBR (S.BOOSE)	sombr SMB/WARNER	16	25
6	12	17	**Tears** J.H.RYAN,S.CARPENTER (S.A.CARPENTER,J.H.RYAN,A.R.ALLEN)	Sabrina Carpenter ISLAND/REPUBLIC	3	4
18	17	18	**Just In Case** J.MOI,CHARLIE HANDSOME (M.C.WALLEN,A.W.BAK,J.BYRON,J.K.HINDLIN,B.PENDERGRASS, J.THOMPSON,CHARLIE HANDSOME,E.K.SMITH)	Morgan Wallen MERCURY/BIG LOUD/REPUBLIC	2	27
23	22	19	**Pink Pony Club** D.NIGRO (D.L.NIGRO,K.R.AMSTUTZ)	Chappell Roan KRA/AMUSEMENT/ISLAND/REPUBLIC	4	67
19	20	20	**Good News** S.COOK,N.SASTRY (C.O.CHIBUEZE,N.SASTRY,S.C.COOK,J.TORREY,M.R.POLLACK,ROMANS)	Shaboozey AMERICAN DOGWOOD/EMPIRE/MAGNOLIA MUSIC	12	44

Go to the Chart Beat section of billboard.com for complete charts coverage.

Crowell, 44, is the producer and a co-writer for Jelly Roll's "Heart of Stone," which also holds at its No. 2 high on Country Airplay.

STEVEN ALAN

HOT 100

64

"Heart of Stone"
Jelly Roll

You co-wrote "Heart of Stone" with Jelly Roll, Blake Pendergrass and Shy Carter. How did it happen?

ZACH CROWELL There were a couple of writing camps; we rented a house just outside of [Nashville]. There's three or four producers in various rooms, and in each, three or four writers with them. You do that for a couple of days, and Jelly bounces from room to room. I had made a little track: a chord progression and a drum loop and sang a little bit of a melody and a lyrical idea. It was just one of the ideas that I brought into the camp — a lot of times you try to be strategic about what rooms you bring it to. Some combinations of writers are better for certain ideas. When I pitched that idea, they loved it. I'm pretty sure we finished it that day.

How did you get the tone right for the track? Were there a lot of takes?

Most hit Nashville songs I've recorded with bands in studios, but that I did in pieces. I initially made the basic track, then I brought [in] guitar player Nathan Keeterle. At that point, it's still a demo. Once it made the cut for the album, I realized it needed live drums, so I took it to Aaron Sterling. We thought it'd be cool to have live strings — David Davidson put together a string section. It was pieced together, which was inspiring. Sometimes it can get stale when you're recording a band in the studio and everyone's playing at the same time. This made it a little bit fresher.

When did Jelly Roll come in to do the vocal? It's a very vulnerable song.

It still blows my mind that that rapper who I used to work with comes over and sings at the house. For this, I flew out to Los Angeles. We spent a couple of days in the studio cutting vocals on a bunch of songs. Jelly is such a workhorse of a singer; it's not toying over every little thing. Everything he sings is emotional — that's one reason he connects so well. The songs are so honest, and his fans feel him in the performance. It's not hard to get that out of him. He just sings and there it is. It's very easy to connect to.

—MELINDA NEWMAN

HOT 100 FIRST-TIMERS

Artists who have recently made their initial appearances on the chart

ARTIST	SONG	DEBUT POSITION	DEBUT DATE
Olivia Dean	**"Man I Need"**	82	Sept. 6
Julia Wolf	**"Dog House"** with Drake & Yeat	53	Sept. 27
Dougie F	**"Man of Your Word"** with Cardi B	70	Oct. 4

AIRPLAY SALES: LUMINATE
DATA COMPILED BY

BILLBOARD HOT 100: THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY STREAMING ACTIVITY (DATA BY ONLINE MUSIC SOURCES INCLUDING SPOTIFY, APPLE MUSIC, AMAZON MUSIC, YOUTUBE MUSIC, PANDORA, TIKTOK, SOUNDCLOUD, AUDIOMACK AND LEGENDO ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA, LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

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Photo by Catherine Powell

BILLBOARD 200

33

Sleep Token
Even in Arcadia

The album is back in the top 40 for the first time since June as newly released vinyl variants for the set spur its 88% gain in equivalent album units earned in the United States (the week ending Sept. 25, according to Luminate).

51

d4vd
Petals to Thorns

Interest in the album and its track "Romantic Homicide" (a No. 38 reentry on the Hot 100) has increased following the Sept. 8 discovery of a dead body in a car registered in d4vd's name.

113

Clipse
Let God Sort Em Out

A new vinyl edition of the album helps bring the former top 10 set back onto the chart to its highest rank since Aug. 30 (No. 105).

5

Nine Inch Nails
TRON: Ares

Nine Inch Nails return to the top 10 of the Billboard 200 for the first time in over a decade as the band's soundtrack to the film *TRON: Ares* debuts at No. 5 (the highest debut of 2025 for a soundtrack) with 45,000 equivalent album units earned in the United States in the week ending Sept. 25. The act was last in the top 10 in 2013, when *Hesitation Marks* debuted and peaked at No. 3.

With *KPop Demon Hunters* and *TRON: Ares* at Nos. 2 and 5, respectively, on the Billboard 200, there are two soundtracks in the top five simultaneously for the first time in six-and-a-half years. It last happened on the chart dated March 30, 2019, when Lady Gaga and Bradley Cooper's chart-topping *A Star Is Born* was No. 3 and Queen's *Bohemian Rhapsody* was No. 5. –KEITH CAULFIELD

Billboard 200

2 WKS. AGO	LAST WEEK	THIS WEEK	Artist / IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
HOT SHOT DEBUT		1	#1 for 1 WEEK **Cardi B** ATLANTIC/AG	Am I The Drama?	1	1
(1)	2	2	**Soundtrack** VISVA/REPUBLIC	KPop Demon Hunters	1	14
3	3	3	**Morgan Wallen** BIG LOUD/MERCURY/REPUBLIC	I'm The Problem	1	19
2	4	4	**Sabrina Carpenter** ISLAND/REPUBLIC	Man's Best Friend	1	4
NEW		(5)	**Nine Inch Nails** THE NULL CORPORATION/WALT DISNEY/INTERSCOPE/INTERSCOPE CAPITOL	TRON: Ares (Soundtrack)	5	1
(5)	7	6	**Alex Warren** ATLANTIC/AG	You'll Be Alright, Kid	5	44
6	8	7	**SZA** TOP DAWG/RCA	SOS	1	146
7	9	8	**Morgan Wallen** BIG LOUD/MERCURY/REPUBLIC	One Thing At A Time	1	134
(4)	6	9	**Justin Bieber** JRC/ILH/DEF JAM/REPUBLIC	Swag	2	11
16	(13)	(10)	**Bad Bunny** RIMAS	Debi Tirar Mas Fotos	1	38
NEW		(11)	**Buckingham Nicks** BUCKINGHAM RECORDS/SN/RHINO	Buckingham Nicks	11	1
-	(1)	12	**Twenty One Pilots** FUELED BY RAMEN/AG	Breach	1	2
(10)	10	13	**sombr** SMB/WARNER	I Barely Know Her	10	5
11	14	14	**Sabrina Carpenter** ISLAND/REPUBLIC	Short n' Sweet	1	57
(21)	(19)	(15)	**Noah Kahan** MERCURY/REPUBLIC	Stick Season	2	148
15	18	16	**Morgan Wallen** BIG LOUD/REPUBLIC	Dangerous: The Double Album	1	246
(18)	(17)	17	**Tate McRae** RCA	So Close To What	1	31
8	12	18	**Stray Kids** JYP/IMPERIAL/REPUBLIC	Karma: The 4th Album	1	5
9	11	19	**Gunna** GUNNA/YOUNG STONER LIFE/300/AG	The Last Wun	3	7
(13)	16	20	**Original Broadway Cast** HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	2	522

BILLBOARD 200: THE WEEK'S MOST POPULAR ALBUMS, BASED ON MULTIMETRIC CONSUMPTION, BLENDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS (TEA) AND ALBUM EQUIVALENT STREAMS (AEA). SEE BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

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BEST R&B SONG
"COTTON CANDY BLVD."
BEST MUSIC VIDEO
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"India Shawn has a voice that flows like honey and lyrics that cut to the heart."
ESSENCE
"Shawn is a torchbearer for healing R&B."
Wonderland
"One of alternative R&B's most vivacious talents..."
npr music
"She blends sultry vocals with vulnerable songwriting."
HOLLYWOOD RECORDS
VANTA™

YOHJI UCHIDA

GLOBAL 200

5

"Iris Out"
Kenshi Yonezu

KENSHI YONEZU'S "IRIS OUT" becomes his first top 10 on the Global 200, bounding from No. 32 to No. 5 with 45.1 million streams (up 105% week over week) and 19,000 sold (up 12%) worldwide in the week ending Sept. 25, according to Luminate.

The song by the Japanese-born artist is from the animated film *Chainsaw Man: Reze Arc* — released Sept. 19 — with its official video depicting highlights of the movie. The Billboard Japan Hot 100 chart-topper (on the list dated Sept. 27) concurrently vaults 12-2 on the Billboard Global Excl. U.S. chart, with 97% of its streams and 99% of its sales for the week logged outside the United States. Yonezu adds his second top 10 and highest-charting hit on the ranking after "Kick Back" reached No. 4 in 2022.

Taylor Swift's "Dress" makes its *Billboard* chart debut nearly eight years after its release from her 2017 album, *reputation*. Following its synch in the Sept. 17 finale of Amazon Prime Video's hit series *The Summer I Turned Pretty*, the song drew 13.2 million streams — up 220% — Sept. 19-25 and debuts on the Global 200 at No. 130.

Elsewhere, RAYE earns her highest debut as a lead artist on the Global 200 as "Where Is My Husband!" marches in at No. 34. It drew 21.5 million streams and sold 3,000 in its first week following its Sept. 19 release — and comes after the British singer had teased the track in concert and on TikTok. She tallies her fourth top 40 hit on the chart and second-best start following her featured turn with Doja Cat on Lisa's "Born Again," which debuted at its No. 22 peak in February. RAYE hit a No. 7 high in 2023 with "Escapism," featuring 070 Shake. —GARY TRUST

Global 200

2 WKS. AGO	LAST WEEK	THIS WEEK	Title	Artist	PEAK POS.	WKS. ON CHART
1	1	1	#1 for 11 WEEKS **Golden**	HUNTR/X: EJAE, Audrey Nuna & REI AMI	1	14
2	2	2	**Ordinary**	Alex Warren	1	33
3	3	3	**Soda Pop**	Saja Boys: Andrew Choi, Neckwav, Danny Chung, Kevin Woo & samUIL Lee	3	14
4	4	4	**Your Idol**	Saja Boys: Andrew Choi, Neckwav, Danny Chung, Kevin Woo & samUIL Lee	3	14
-	32	5	GG **Iris Out**	Kenshi Yonezu	5	2
7	5	6	**Back To Friends**	sombr	5	27
5	6	7	**How It's Done**	HUNTR/X: EJAE, Audrey Nuna & REI AMI	5	14
16	9	8	**Man I Need**	Olivia Dean	8	5
10	10	9	**Die With A Smile**	Lady Gaga & Bruno Mars	1	58
8	8	10	**What It Sounds Like**	HUNTR/X: EJAE, Audrey Nuna & REI AMI	7	14
6	7	11	**Tears**	Sabrina Carpenter	2	4
18	18	12	**Birds Of A Feather**	Billie Eilish	1	71
9	11	13	**Manchild**	Sabrina Carpenter	2	16
19	20	14	**Beautiful Things**	Benson Boone	1	88
20	21	15	**Lose Control**	Teddy Swims	4	106
17	19	16	**APT.**	ROSE & Bruno Mars	1	49
11	12	17	**Takedown**	HUNTR/X: EJAE, Audrey Nuna & REI AMI	11	13
15	13	18	**Jump**	BLACKPINK	1	11
14	15	19	**Free**	Rumi, JINU, EJAE & Andrew Choi	11	14
22	16	20	**Gabriela**	KATSEYE	16	14

BILLBOARD GLOBAL 200: THE WEEK'S MOST POPULAR SONGS BASED ON STREAMING AND SALES ACTIVITY FROM OVER 200 TERRITORIES AROUND THE WORLD — INCLUDING THE UNITED STATES — AS TRACKED BY LUMINATE. THE RANKING IS BASED ON A WEIGHTED FORMULA INCORPORATING OFFICIAL, ONLY STREAMS ON BOTH SUBSCRIPTION AND AD-SUPPORTED TIERS OF LEADING AUDIO AND VIDEO MUSIC SERVICES, PLUS DOWNLOAD SALES FROM TOP MUSIC RETAILERS ACROSS THE GLOBE. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

STREAMING AND SALES DATA COMPILED BY LUMINATE

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ORIGINAL SONGS BY KRISTEN ANDERSON-LOPEZ AND ROBERT LOPEZ
SCORE BY CHRISTOPHE BECK AND MICHAEL PARASKEVAS

Score by **Christophe Beck** and **Michael Paraskevas**

Music by **Jeff Russo**

Music by **Brandon Roberts**

Original Score Composed by **Dave Metzger**

Original Score Composed by **Mark Mancina**

Music by **Michael Giacchino**

Music by **Son Lux**

Music by **Siddhartha Khosla**

Music by **Ariel Marx**

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HUNTR/X: NETFLIX. IVE: GI-SEOK CHO. THE FAVORS: ALEX G. HARPER.

ARTIST 100

4

HUNTR/X: EJAE, Audrey Nuna & REI AMI

WEEKS ON CHART
13

The trio's "Golden," from Netflix's animated film *KPop Demon Hunters*, glows with a seventh week at No. 1 on the Billboard Hot 100. It ties TLC's 1995 "Waterfalls" for the second-longest lead by an all-female group; Destiny's Child's "Independent Women Part I" dominated for 11 weeks in 2000-01. —GARY TRUST

NO. **92**

IVE On The Rise

South Korea's IVE debuts at No. 92 on the Billboard Artist 100. The arrival is concurrent with its first visit to Top Album Sales, where *Secret: IVE, The 4th EP* debuts at No. 16 with a personal best 6,000 copies sold in the United States in the week ending Sept. 25, according to Luminate. The ensemble also tops the Emerging Artists chart for the first time. The new project is the fourth entry and highest-charting release yet for the act on World Albums, where it begins at No. 4. —KEITH CAULFIELD

NO. **93**

Favors Party To The Charts

The Favors bring their debut album, *The Dream*, to the charts, while the act also enters the Artist 100 at No. 93 and Emerging Artists at No. 2. The duo of singer-songwriters Ashe and FINNEAS first found wide success in 2020 when Ashe's "Moral of the Story," written and produced with FINNEAS, reached the top 10 on Hot Rock & Alternative Songs. *The Dream* also debuts on Vinyl Albums (No. 9), Top Album Sales (No. 18), Top Rock & Alternative Albums (No. 42) and the Billboard 200 (No. 174). —K.C.

Artist 100

2 WKS. AGO	LAST WEEK	THIS WEEK	Artist	IMPRINT/LABEL	PEAK POS.	WKS. ON CHART
RE-ENTRY		1	#1 for 2 WEEKS **Cardi B**	ATLANTIC/AG	1	223
2	3	2	**Morgan Wallen**	BIG LOUD/MERCURY/REPUBLIC	1	342
1	2	3	**Sabrina Carpenter**	ISLAND/REPUBLIC	1	95
3	5	4	**HUNTR/X: EJAE, Audrey Nuna & REI AMI**	VISVA/REPUBLIC	2	13
RE-ENTRY		5	**Nine Inch Nails**	THE NULL CORPORATION/INTERSCOPE/INTERSCOPE CAPITOL	5	4
5	6	6	**Alex Warren**	ATLANTIC/AG	4	38
NEW		7	**Buckingham Nicks**	BUCKINGHAM RECORDS/SN/RHINO	7	1
7	12	8	**Taylor Swift**	REPUBLIC	1	583
8	7	9	**Benson Boone**	NIGHT STREET/WARNER	2	88
10	9	10	**Kendrick Lamar**	PGLANG/INTERSCOPE/INTERSCOPE CAPITOL	1	508
11	8	11	**Luke Combs**	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1	447
12	10	12	**Drake**	OVO SOUND/REPUBLIC	1	585
15	11	13	**Tate McRae**	RCA	1	155
18	18	14	**Billie Eilish**	DARKROOM/INTERSCOPE/INTERSCOPE CAPITOL	1	362
6	19	15	**Stray Kids**	JYP/IMPERIAL/REPUBLIC	1	110
22	17	16	**SZA**	TOP DAWG/RCA	1	317
16	16	17	**Shaboozey**	AMERICAN DOGWOOD/EMPIRE	8	76
4	13	18	**Justin Bieber**	JRC/ILH/DEF JAM/REPUBLIC	1	485
63	43	19	**Brandon Lake**	BRANDON LAKE/ESSENTIAL/PLG	15	42
69	1	20	**Twenty One Pilots**	FUELED BY RAMEN/AG	1	315

BILLBOARD ARTIST 100: THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY LUMINATE; RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY LUMINATE AND STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY LUMINATE. SEE CHRIS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA, LLC. ALL RIGHTS RESERVED.

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BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

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THE BIGGEST HOT 100 HITS BY ACTS WHO PLAYED LILITH FAIR

From left: McLachlan, Missy Elliott, Sheryl Crow and Jewel.

IN RELIGIOUS MYTHOLOGY, Lilith was Adam's first wife, before Eve," Sarah McLachlan says in archival footage in the documentary *Lilith Fair: Building a Mystery*, which premiered in the United States on Hulu on Sept. 21.

"She was created of the same stuff he was, yet he refused to treat her as an equal," McLachlan recounts in the film. "So she said, 'I'm out of here.' Lilith left the Garden of Eden and built her own garden, dancing and singing among women who, like her, refused to surrender their strength."

Guided by that resolve, McLachlan spearheaded the creation of Lilith Fair, the music festival of all women (or women-fronted bands) — a largely unprecedented endeavor to that point — that toured in 1997, 1998 and 1999, followed by a revival in 2010.

"This is a weird job," McLachlan says in the documentary of the tour's origin. She recalls thinking, "It would be so nice to connect with other women who are doing a similar thing. Independently, we had fan bases. Together, I thought, 'How could this fail?' "

The singer-songwriter and entrepreneur's instincts proved right, as Lilith Fair stormed the United States and Canada. The 1997 run grossed $13.1 million and sold 489,000 tickets over 29 shows, as reported to Billboard Boxscore. The totals for 1998 swelled to $21.2 million and 646,000 tickets from 41 shows. For 1999, it pulled in $18.6 million and 482,00 tickets over 34 shows. Lilith Fair — which also donated millions of dollars to charitable causes — finished among the top 20 tours in each of those years.

In celebration of the groundbreaking tour, *Billboard* has compiled The Biggest Hot 100 Hits By Acts Who Played Lilith Fair, a 100-song retrospective commemorating the top 100 titles on the Hot 100 by acts that appeared on the festival's stages. Included are hits by three artists who played all four iterations of the tour: McLachlan, Sheryl Crow and Suzanne Vega. The chart encompasses 17 No. 1s among 86 top 10s, with songs spanning 38 years, from Heart's "Magic Man" in 1976 through Idina Menzel's "Let It Go" in 2014.

Born in a time when showcasing even two women on a tour was considered untenable and radio avoided playing women back to back, Lilith Fair endures, as praised in the film by such next-generation fans as Olivia Rodrigo.

As Jewel, who played Lilith Fair in 1997, proclaims in the doc: "Women aren't flukes."

—GARY TRUST

RANK	Title	Artist	PEAK POS.	PEAK DATE
1	You Were Meant for Me/Foolish Games	Jewel	2	4/19/97
2	The Boy Is Mine	Brandy & Monica	1	6/6/98
3	Nothing Compares 2 U	Sinéad O'Connor	1	4/21/90
4	Family Affair	Mary J. Blige	1	11/3/01
5	Walk Like an Egyptian	Bangles	1	12/20/86
6	Alone	Heart	1	7/11/87
7	Promiscuous	Nelly Furtado feat. Timbaland	1	7/8/06
8	The First Night	Monica	1	10/3/98
9	Nobody's Supposed To Be Here	Deborah Cox	2	12/5/98
10	Stay (I Missed You)	Lisa Loeb & Nine Stories	1	8/6/94

The Biggest Hot 100 Hits By Acts Who Played Lilith Fair chart is based on songs' performance on the weekly Billboard Hot 100 through the ranking dated Oct. 4 and includes acts' hits in lead roles as well as featured billings for which the lead artist didn't provide vocals. Three titles on the list are by groups whose frontwomen played Lilith Fair: Lisa Loeb & Nine Stories' "Stay (I Missed You)" (Loeb), 'Til Tuesday's "Voices Carry" (Aimee Mann) and 10,000 Maniacs' "Because the Night" (Natalie Merchant). For No. 2, Monica played Lilith Fair. For No. 26, Christina Aguilera and Mýa did so.

MCLACHLAN: JIM STEINFELDT/MICHAEL OCHS ARCHIVES/GETTY IMAGES. ELLIOTT: PAUL DRINKWATER/NBCU PHOTO BANK/GETTY IMAGES. CROW: RON WOLFSON/GETTY IMAGES. JEWEL: MARGARET NORTON/NBCU PHOTO BANK/GETTY IMAGES

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THE BIGGEST HOT 100 HITS BY ACTS WHO PLAYED LILITH FAIR

11
"Give Me One Reason"
Tracy Chapman

RANK	Title	Artist	PEAK POS.	PEAK DATE
11	Give Me One Reason	Tracy Chapman	3	6/15/96
12	Genie in a Bottle	Christina Aguilera	1	7/31/99
13	Love Song	Sara Bareilles	4	3/8/08
14	Bubbly	Colbie Caillat	5	10/27/07
15	Angel of Mine	Monica	1	2/13/99
16	All I Wanna Do Is Make Love to You	Heart	2	5/26/90
17	Work It	Missy "Misdemeanor" Elliott	2	11/16/02
18	Kiss Me	Sixpence None the Richer	2	5/1/99
19	All I Wanna Do	Sheryl Crow	2	10/8/94
20	These Dreams	Heart	1	3/22/86
21	Be Without You	Mary J. Blige	3	2/11/06
22	Say It Right	Nelly Furtado	1	2/24/07
23	Don't Take It Personal (Just One of Dem Days)	Monica	2	7/1/95
24	Eternal Flame	Bangles	1	4/1/89
25	Wild Night	John Mellencamp with Me'Shell Ndegeocello	3	9/3/94
26	Lady Marmalade	Christina Aguilera, Lil' Kim, Mýa & P!nk	1	6/2/01
27	Case of the Ex (Whatcha Gonna Do)	Mýa	2	12/2/00
28	Buffalo Stance	Neneh Cherry	3	6/24/89
29	Tom's Diner	DNA feat. Suzanne Vega	5	12/22/90
30	Adia	Sarah McLachlan	3	8/22/98
31	For You I Will	Monica	4	4/19/97
32	Thank You	Dido	3	4/28/01
33	Hazy Shade of Winter	Bangles	2	2/6/88
34	Never	Heart	4	12/7/85
35	Bitch	Meredith Brooks	2	7/12/97
36	Beautiful	Christina Aguilera	2	2/1/03
37	You Gotta Be	Des'ree	5	3/11/95
38	We Belong	Pat Benatar	5	1/5/85
39	Manic Monday	Bangles	2	4/19/86
40	Lose Control	Missy Elliott feat. Ciara & Fat Man Scoop	3	9/17/05

MARGARET NORTON/NBCU PHOTO BANK/GETTY IMAGES

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REVOLUCIÓN DIAMANTINA

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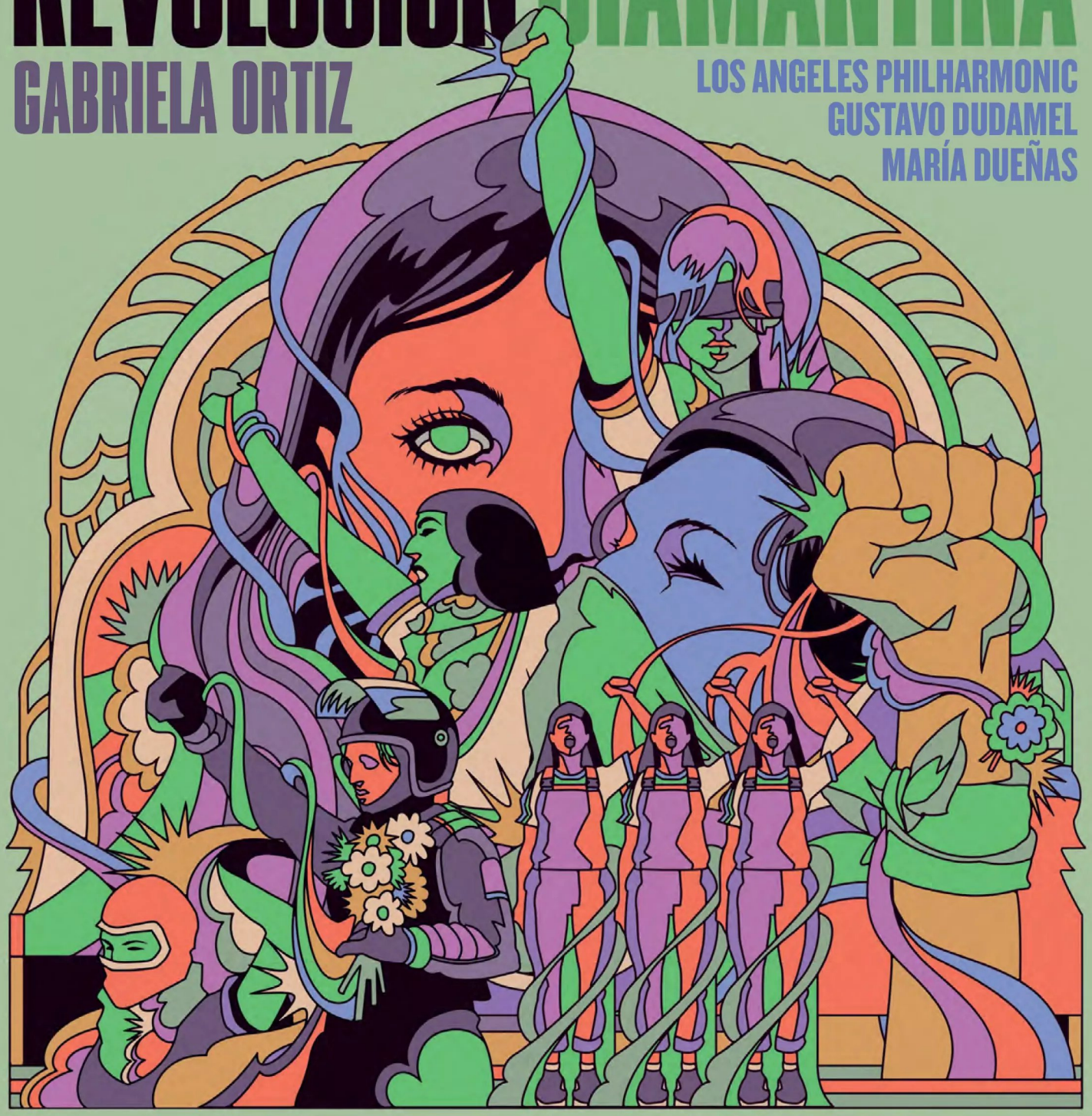

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THE BIGGEST HOT 100 HITS BY ACTS WHO PLAYED LILITH FAIR

43
"Luka"
Suzanne Vega

RANK	Title	Artist	PEAK POS.	PEAK DATE
41	Love Is a Battlefield	Pat Benatar	5	12/10/83
42	Say Something	A Great Big World & Christina Aguilera	4	12/28/13
43	Luka	Suzanne Vega	3	8/22/87
44	Something To Talk About	Bonnie Raitt	5	10/19/91
45	Come On Over Baby (All I Want Is You)	Christina Aguilera	1	10/14/00
46	What a Girl Wants	Christina Aguilera	1	1/15/00
47	Strong Enough	Sheryl Crow	5	3/25/95
48	Not Gon' Cry	Mary J. Blige	2	2/24/96
49	Landslide	The Chicks	7	3/8/03
50	Back on the Chain Gang	Pretenders	5	3/19/83
51	In Your Room	Bangles	5	1/7/89
52	One of Us	Joan Osborne	4	2/3/96
53	Hot Boyz	Missy "Misdemeanor" Elliott feat. Nas, Eve & Q-Tip	5	1/8/00
54	Fast Car	Tracy Chapman	6	8/27/88
55	Angel	Sarah McLachlan	4	3/6/99
56	Give It to Me	Timbaland feat. Nelly Furtado & Justin Timberlake	1	4/21/07
57	Real Love	Mary J. Blige	7	12/5/92
58	Let It Go	Idina Menzel	5	4/5/14
59	Turn Off the Light	Nelly Furtado	5	11/10/01
60	I Don't Want To Wait	Paula Cole	11	1/17/98
61	Hit Me With Your Best Shot	Pat Benatar	9	12/20/80
62	Ain't No Other Man	Christina Aguilera	6	7/15/06
63	Who Will You Run To	Heart	7	10/3/87
64	Before You Walk Out of My Life/ Like This and Like That	Monica	7	12/30/95
65	Sunny Came Home	Shawn Colvin	7	7/26/97
66	Voices Carry	'Til Tuesday	8	7/13/85
67	Get Ur Freak On	Missy "Misdemeanor" Elliott	7	6/30/01
68	Magic Man	Heart	9	11/6/76
69	Tell It Like It Is	Heart	8	1/10/81
70	Don't Get Me Wrong	Pretenders	10	12/27/86

PAUL NATKIN/GETTY IMAGES

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BEST CONTEMPORARY COUNTRY ALBUM DON'T MIND IF I DO (DELUXE)
BEST COUNTRY DUO/GROUP PERFORMANCE "DON'T MIND IF I DO (FT. ELLA LANGLEY)"
RECORD OF THE YEAR "WORST WAY"
SONG OF THE YEAR "WORST WAY"
BEST COUNTRY SONG "WORST WAY"
BEST COUNTRY SOLO PERFORMANCE "WORST WAY"
BEST MUSIC VIDEO "WORST WAY"

NASHVILLE Harbor RECORDS & ENTERTAINMENT

THE BIGGEST HOT 100 HITS BY ACTS WHO PLAYED LILITH FAIR

87
"Bag Lady"
Erykah Badu

RANK	Title	Artist	PEAK POS.	PEAK DATE
71	Where Have All the Cowboys Gone?	Paula Cole	8	5/10/97
72	If It Makes You Happy	Sheryl Crow	10	1/25/97
73	What About Love	Heart	10	8/24/85
74	Gossip Folks	Missy "Misdemeanor" Elliott feat. Ludacris	8	3/8/03
75	I Turn to You	Christina Aguilera	3	7/1/00
76	Invincible	Pat Benatar	10	9/14/85
77	Who Will Save Your Soul	Jewel	11	8/3/96
78	Carnival	Natalie Merchant	10	10/28/95
79	The First Cut Is the Deepest	Sheryl Crow	14	3/27/04
80	It's All About Me	Mýa & Sisqo	6	5/16/98
81	Nothin' at All	Heart	10	6/21/86
82	Stranded	Heart	13	12/1/90
83	White Flag	Dido	18	1/24/04
84	Wonder	Natalie Merchant	20	5/18/96
85	Kisses on the Wind	Neneh Cherry	8	9/30/89
86	There's the Girl	Heart	12	1/23/88
87	Bag Lady	Erykah Badu	6	10/7/00
88	Hands	Jewel	6	1/23/99
89	Because the Night	10,000 Maniacs	11	2/19/94
90	Barracuda	Heart	11	9/3/77
91	Brass in Pocket (I'm Special)	Pretenders	14	5/31/80
92	Walking Down Your Street	Bangles	11	4/18/87
93	Why I Love You So Much/Ain't Nobody	Monica	9	7/6/96
94	So Gone	Monica	10	7/12/03
95	Love of My Life (An Ode to Hip Hop)	Erykah Badu feat. Common	9	1/4/03
96	Shy Guy	Diana King	13	7/15/95
97	I'll Stand by You	Pretenders	16	12/3/94
98	I'm Like a Bird	Nelly Furtado	9	5/26/01
99	Building a Mystery	Sarah McLachlan	13	10/4/97
100	We Can't Be Friends	Deborah Cox with R.L.	8	10/23/99

TIM MOSENFELDER/IMAGE DIRECT/GETTY IMAGES

FOR YOUR GRAMMY® CONSIDERATION

YOSEF GUTMAN

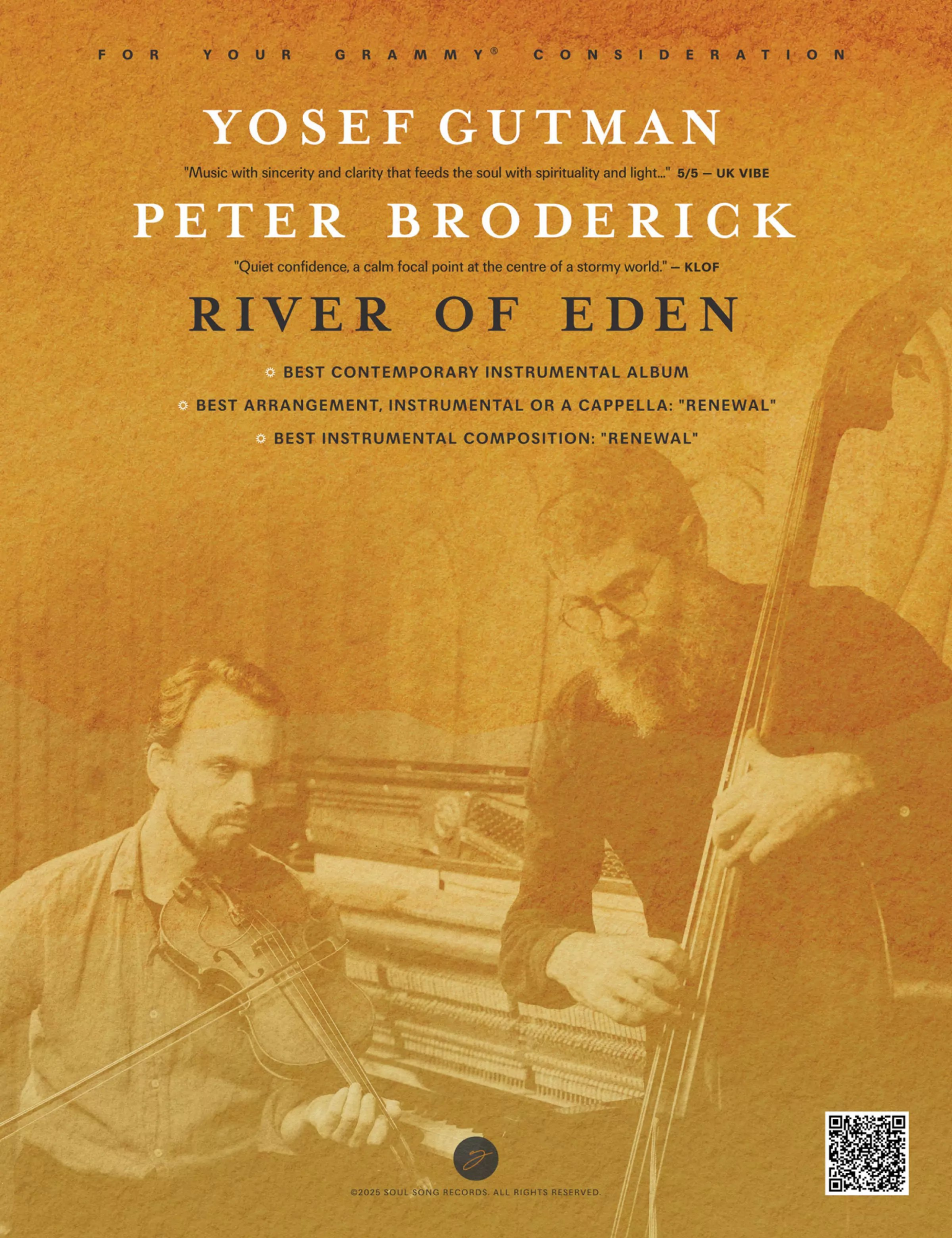
"Music with sincerity and clarity that feeds the soul with spirituality and light..." **5/5 — UK VIBE**

PETER BRODERICK

"Quiet confidence, a calm focal point at the centre of a stormy world." — **KLOF**

RIVER OF EDEN

- BEST CONTEMPORARY INSTRUMENTAL ALBUM
- BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA: "RENEWAL"
- BEST INSTRUMENTAL COMPOSITION: "RENEWAL"



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FOR YOUR CONSIDERATION

DOECHII

ANXIETY

"A CREATIVE VISIONARY"
VOGUE

"ONE OF THE MOST VERSATILE VOCALISTS IN TODAY'S MAINSTREAM"
Chicago Tribune

"WITH HER GENRE-BLENDING SOUND, DOECHII IS REDEFINING WHAT IT MEANS TO BE A TRAILBLAZER IN THE MUSIC INDUSTRY"
billboard

"DOECHII'S GOT THE STAR POWER, THE CREATIVE VISION AND, MOST IMPORTANTLY, THE TALENT."
RollingStone

TDE
Capitol Records

FOR YOUR CONSIDERATION

Leon Thomas

BEST NEW ARTIST

Mutt

THE GLOBAL R&B SMASH

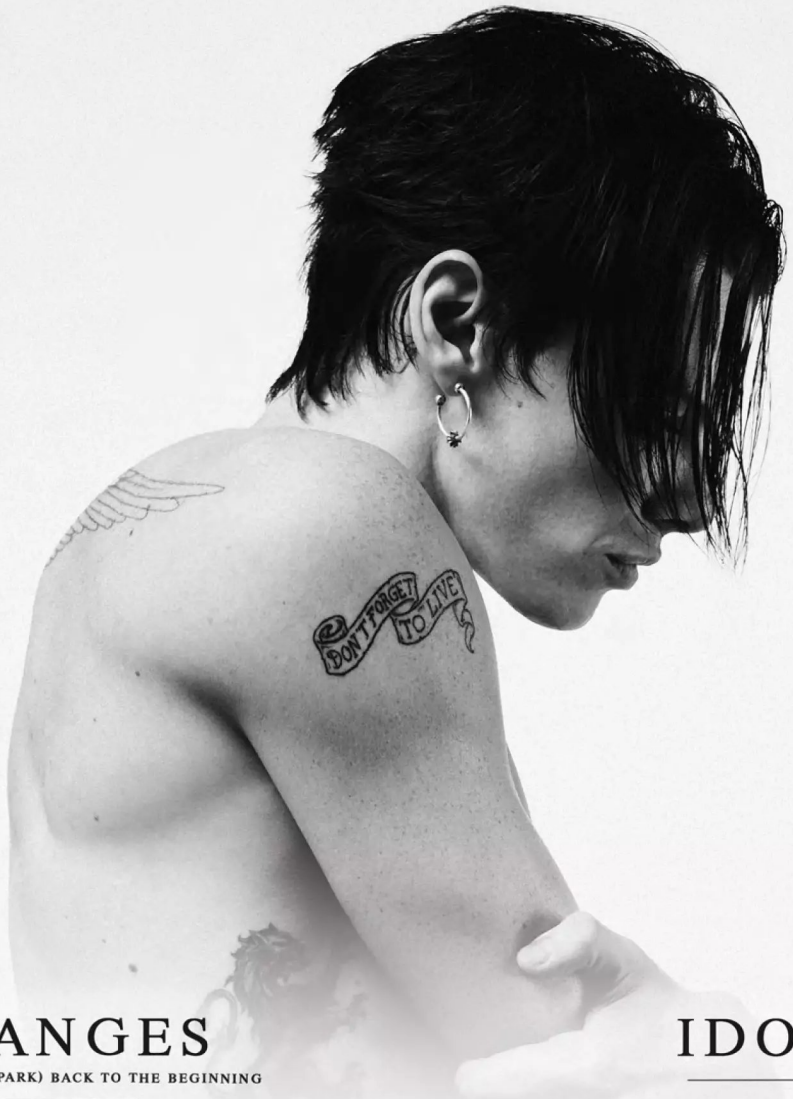
"Thomas has planted his flag as the most exciting artist in R&B today."
npr

"Leon Thomas' *Mutt* stands as the most stunning R&B album of 2024"
billboard

"After spending years scoring Billboard smashes for other artists, the R&B multi-hyphenate has arrived as a solo star"
billboard

"Leon Thomas is redefining his narrative, and his journey has never been more electrifying"
ESSENCE

YUNGBLUD



CHANGES

(LIVE FROM VILLA PARK) BACK TO THE BEGINNING

"Maybe the best rendition of 'Changes' since Ozzy first recorded the tune"

VICE

"A heartfelt rendition that stopped the stadium in its tracks"

RollingStone

"If one musician has the chance of living up to Osbourne's larger-than-life legacy, it's the up-and-coming singer-songwriter Yungblud"

Paste

IDOLS

"His boldest statement yet... a genre-blurring, emotionally expansive project"

billboard

"A hungry bravado that shows why so many have become passionate about his music"

RollingStone

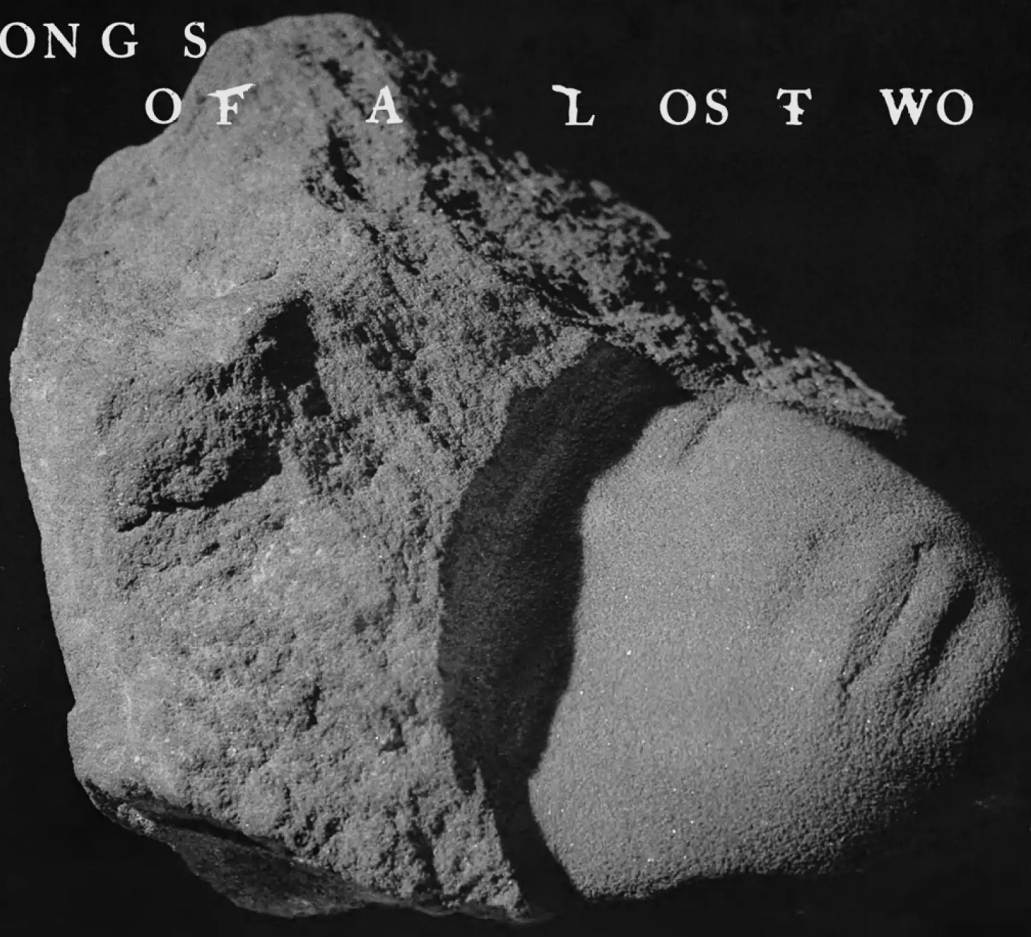
"In an age of algorithmic hits and plastic pop, YUNGBLUD's latest offering is raw, real, and raucously alive"

ATWOOD MAGAZINE

Capitol RECORDS

the CURE

SONGS OF A LOST WORLD



"a triumph of craft and feeling"
STEREOGUM

"a serious work of art"
billboard

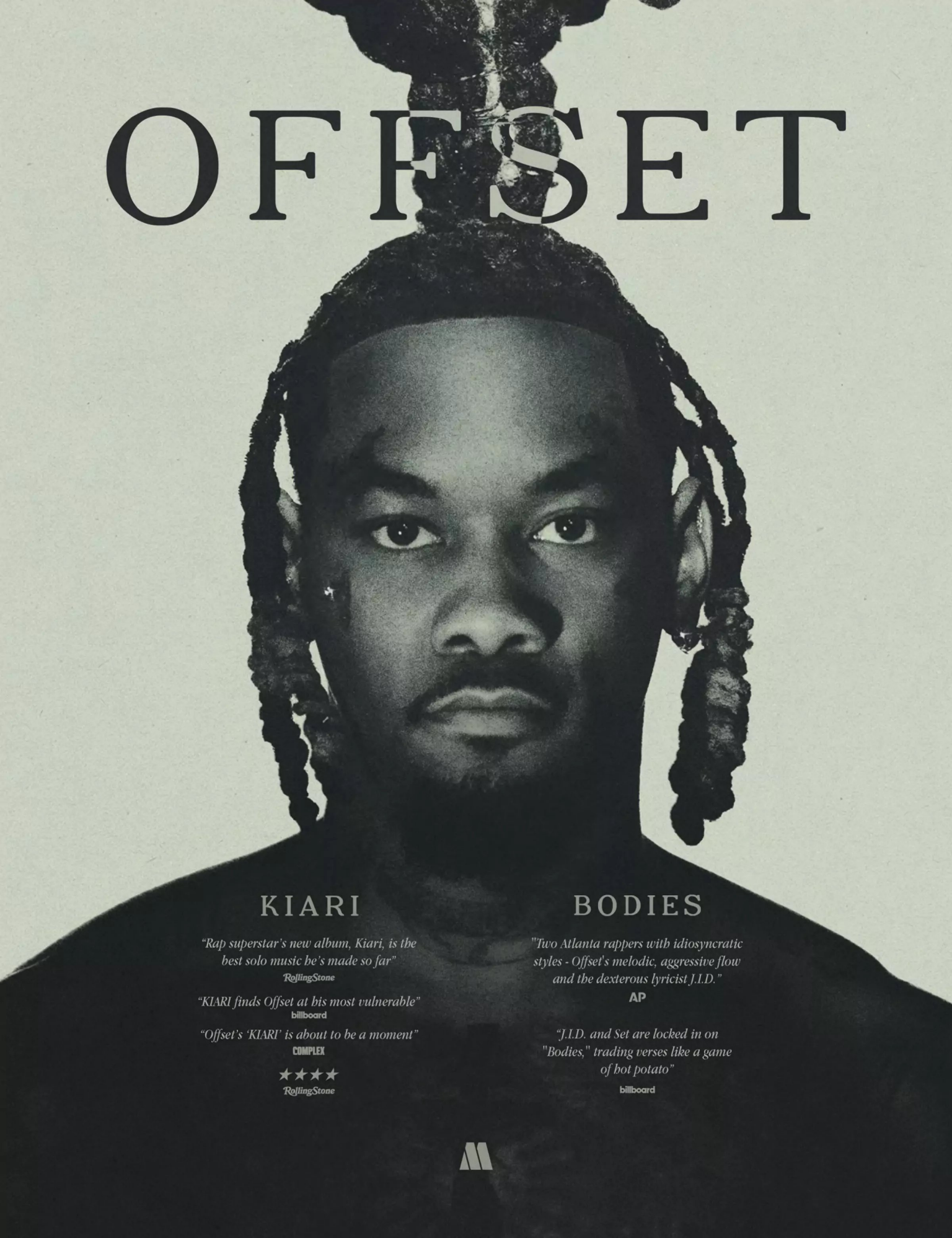
"elegant, gut-wrenching, and indisputably authentic... an absolute masterpiece."
Named Album of the Year 2024
SPIN

"a vividly propulsive space-rock goth elegy."
RollingStone

"a thing of beauty...The Cure's finest works to date"
UNDERTHERADAR

FICTION Capitol RECORDS polydor

OFFSET



KIARI

"Rap superstar's new album, Kiari, is the best solo music he's made so far"
RollingStone

"KIARI finds Offset at his most vulnerable"
billboard

"Offset's 'KIARI' is about to be a moment"
COMPLEX

★★★★
RollingStone

BODIES

"Two Atlanta rappers with idiosyncratic styles - Offset's melodic, aggressive flow and the dexterous lyricist J.I.D."
AP

"J.I.D. and Set are locked in on "Bodies," trading verses like a game of hot potato"
billboard

Kali Uchis

Sincerely,

For Your Consideration

"Sincerely," wins through the sheer excellence of its craft." FADER

"One of her most vulnerable and intimate offerings yet" CONSEQUENCE

"Her music shimmers with confidence" NME

Capitol Records

BABYMETAL
METAL FORTH
FOR YOUR CONSIDERATION
"...on METAL FORTH, they've elected themselves as metal's new mayors...metal is for all, and that all can be metal together."
Paste
"If there is one thing to take from album four, it's that BABYMETAL are not afraid to push boundaries and are still looking to rewrite the rules of metal."
NME
"Live shows are ground-breaking with epic visuals & sound performances."
BLABBERMOUTH.NET
"history-making full length album, brimming with all-star caliber contributions."
KNOT FEST
1ST NOVEMBER 2025, INTUIT DOME, LOS ANGELES
BABYMETAL WORLD
Capitol RECORDS
FOX RECORDS
AMUSE

for your consideration ®

this is an advert telling you that royel otis' new album hickey is very good and you should consider it for something.

ourness Capitol Records

"MIXTIEP SUGGESTS A **RETURN TO THE ROOTS,** AS IF THE SINGER WAS CRAVING TO RECONNECT WITH THE **PRIMAL SOUNDS THAT INSPIRED HIM** WHEN HE WAS FIRST EMERGING AS A GLOBAL STAR…"

RollingStone

"THE COLOMBIAN ARTIST **PAYS HOMAGE TO THE OLD-SCHOOL REGGAETÓN OF THE 1990S AND EARLY 2000S,** BUT ALSO DELIVERS HIS SIGNATURE PROGRESSIVE AND EXPERIMENTAL SIDE…"

billboard

J BALVIN IS ARGUABLY
REGGAETÓN'S BIGGEST STAR…"

HIGHSNOBIETY

"**J BALVIN HAS EARNED HIS SUPERSTAR STRIPES** AND IS REMAPPING HIS MUSICAL BOUNDARIES…"

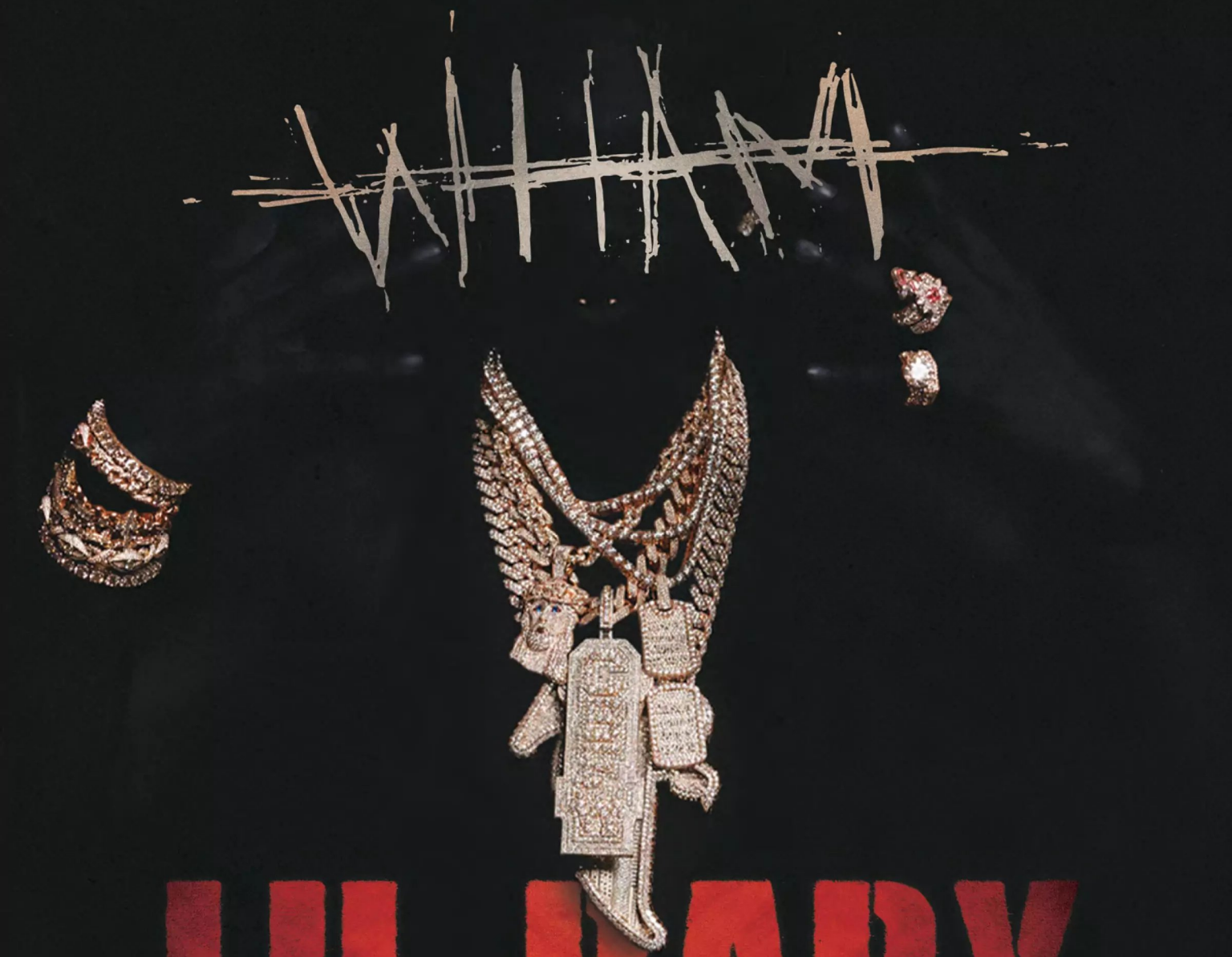
USA TODAY

"[J BALVIN] HAS CONQUERED THE ENTIRE WORLD WITH HIS **GENTLE RHYTHMS AND MELODIC PHRASING**…"

GQ

Capitol Records

FOR YOUR CONISDERATION



LIL BABY

"15 tracks of quintessential Atlanta rap and a bold declaration from Lil Baby"

RollingStone

"world-conquering rapper"

FADER

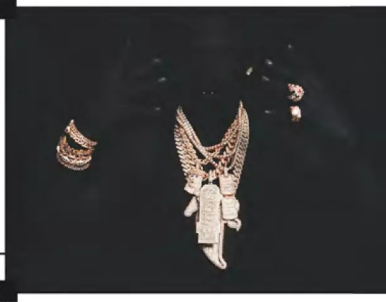
"Lil Baby Reignites His Hustle On The Determined *WHAM*"

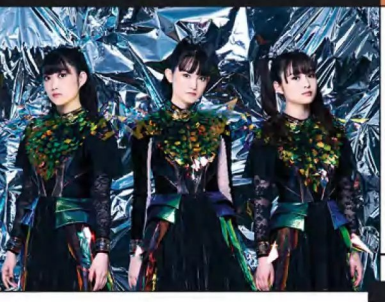
UPROXX

DOECHII
"ANXIETY"

LEON THOMAS
"MUTT"

LIL BABY
"WHAM"

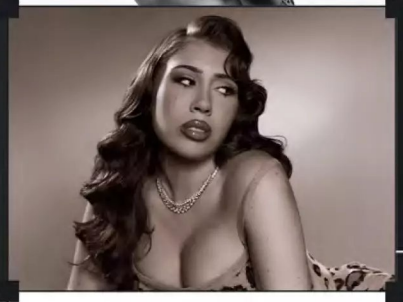




BABYMETAL
"METAL FORTH"

YUNGBLUD
"IDOLS" & "CHANGES"

THE CURE
"SOUNDS OF A LOST WORLD"



KALI UCHIS
"SINCERELY,"

OFFSET
"KIARI" & "BODIES"

ROYEL OTIS
"HICKEY"

Capitol

GRAMMY®

FOR YOUR CONSIDERATION

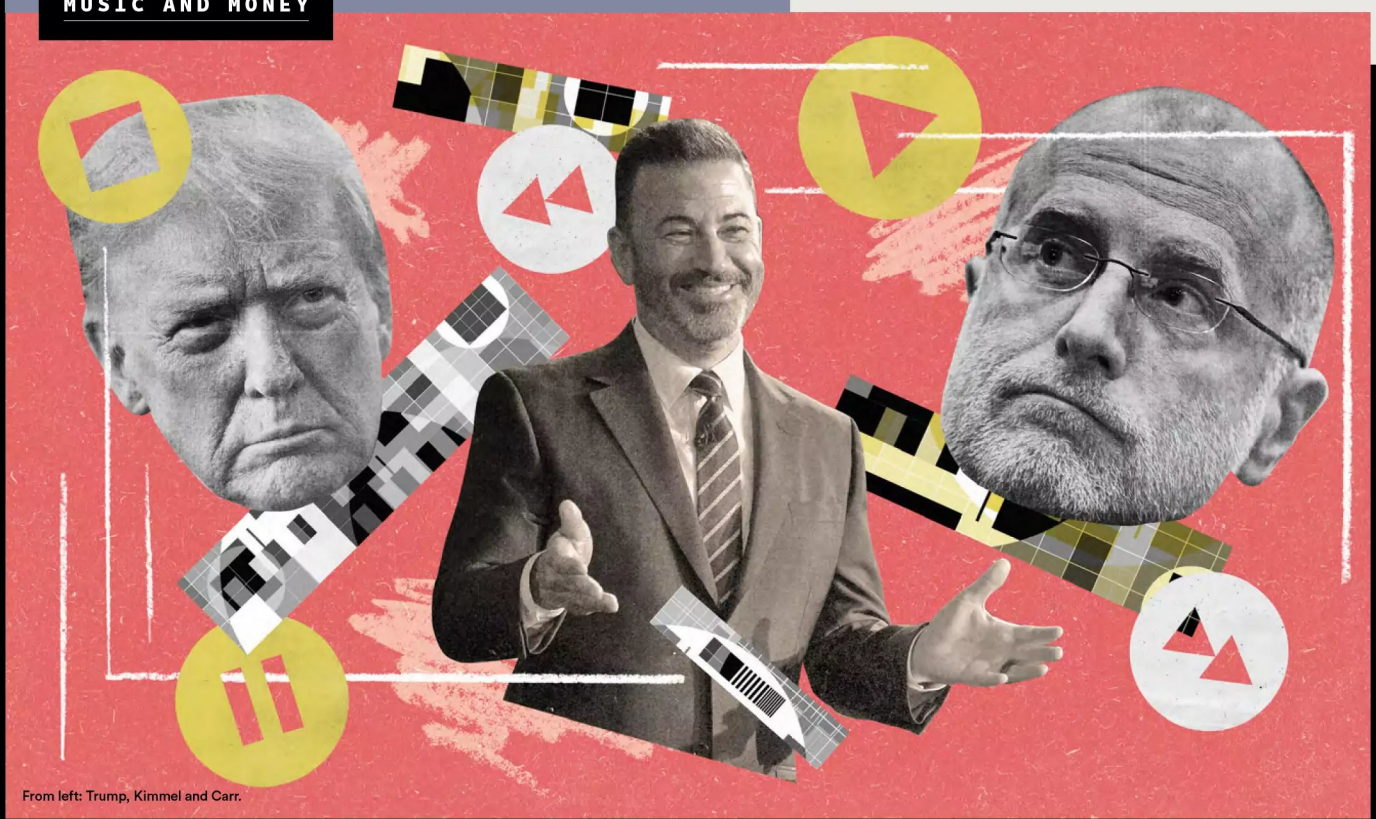
CAPITOL MUSIC GROUP

J BALVIN
"MIXTEIP"

market

MUSIC AND MONEY

PG. 76 K-POP CATALOG GUIDE
PG. 78 LATIN VISA VERTIGO
PG. 86 FLEXPOINT FORD'S INDIE ENTHUSIASM



From left: Trump, Kimmel and Carr.

Kimmel's Back, But Music Acts Still Worry About Late Night's Fragile Future

Whether due to politics or economics, artists fear that opportunities to boost their fan bases — or at least a sweet videoclip — are dwindling

BY STEVE KNOPPER // ILLUSTRATION BY ANDREI COJOCARU

FOR FIVE DAYS, singer Piya Malik believed her dance-pop trio, Say She She, was one of the final bands to perform on *Jimmy Kimmel Live!* before ABC announced it was suspending broadcasting the show "indefinitely" on Sept. 17. So she was "elated" when the Walt Disney-owned network announced less than a week later that the nearly 23-year-old show would return to its late-night schedule on Sept. 23. "It's a small win that we all needed right now," says Malik, whose late-night debut was Sept. 10. "When we act together, we can protect free expression and hold these monopolies to account."

Jimmy Kimmel Live! returned to the airwaves with two station groups still boycotting it: Nexstar, which operates 32 ABC affiliates, and Sinclair, which controls another 38 ABC stations, broadcast news shows instead. Both groups have since resumed airing the show.

Although Kimmel's unapologetic but heartfelt and funny monologue spurred several standing ovations from the studio audience, for acts who rely on late-night shows for promotion, the whiplash of losing, then regaining, *Kimmel* spoke to the fragility of the medium.

"There are fewer platforms on TV that matter and can move the needle," says veteran record executive Steve Greenberg, manager of AJR, a pop trio that performed on *Kimmel* in July. "The few that exist are really important, and it'd be a shame to lose any."

The most immediate reason for this fragility is that some late-night stars, namely Kimmel, Stephen Colbert and Seth Meyers, are fiercely critical of the Trump administration — and the president and some U.S. officials have responded by using the levers of power at hand to threaten their existence. The Kimmel brouhaha began when Federal Communications Commission chairman Brendan Carr criticized the host for his remarks about slain right-wing activist Charlie Kirk. "We can do this the easy way or the hard way," Carr said,

Mark Chipello was promoted to president at **Position Music**.

HYBE established a subsidiary in India, where it opened an office in Mumbai.

TRUMP: KEVIN DIETSCH/GETTY IMAGES. KIMMEL: RANDY HOLMES/DISNEY. CARR: JOHN MCDONNELL/GETTY IMAGES.

Former **Capitol** executives **Michelle Jubelirer** and **Arjun Pulijal** launched the management and media collective **Soft Shock**.

Arrival Artists and **ATC Live** merged to form the global booking agency **ROAM**.

suggesting he could revoke the licenses of ABC affiliates that aired the show. That same day, Nexstar, which is seeking FCC approval to merge with another station group, TEGNA, announced it was preempting *Kimmel* with other programming. Shortly afterward, Disney pulled the show from production.

It was an echo of CBS' move in July when it announced that *The Late Show With Stephen Colbert* would cease production in May 2026 — a decision made at a time when David Ellison's Skydance Media was looking for the Trump administration to approve its merger with CBS owner Paramount Global.

But late-night talk shows are in trouble for reasons beyond politics: After CBS' Colbert announcement, *The Wall Street Journal* reported that the show loses $40 million annually, and TV ad spending for the ABC, CBS and NBC late-night shows declined from $439 million in 2018 to $221 million last year.

While that doesn't account for these shows' massive social media following, star-making events like Future Islands frontman Samuel T. Herring showing off his unique dance moves while performing "Seasons (Waiting for You)" on *Late Show With David Letterman* in 2014 rarely have the same impact in today's media landscape. Earlier this year, Elton John and Brandi Carlile's album, *Who Believes in Angels?*, debuted at No. 9 on the Billboard 200 only after the duo appeared on several morning and late-night shows. "People are not watching television at the rate people are watching YouTube, Instagram and TikTok," says Adrian Miller, an artist manager who works with singer Charlie Bereal and label Death Row Records. "Discovery starts on your phone now."

Last year, a Chartmetric analysis of 458 music artist appearances on prominent TV shows including *Kimmel*, *The Tonight Show Starring Jimmy Fallon*, *Ellen* and *Saturday Night Live* showed that their monthly Spotify streams increased just 1.8% after their performances. A few prominent appearances, like Bartees Strange on *Kimmel* in 2022, prompted greater increases, but 192 artists' streaming activity actually decreased afterward.

For Ken Casey, frontman of Dropkick Murphys and an outspoken Trump critic, the *Kimmel* issue is about the future of the First Amendment and nothing else. "It's hard for me to even think about what's lost for a band's opportunities to perform — that seems so minuscule compared to the larger issue at hand, which is free speech." (Kimmel said as much in his Sept. 23 monologue.) Still, Casey, whose band appeared on *Kimmel* in 2004, acknowledges the dwindling talk-show platform for musicians. "Those opportunities have become fewer and farther between, even before politics," he says. "Now they're even fewer."

If late-night talk shows are headed for extinction — whether due to censorship or advertising dollars drifting to streaming and social media — artists will lose more than performances before large TV audiences. Late-night shows have a history of taking chances on new acts, breaking once-unknown bands like Phoenix on *Saturday Night Live* in 2009 and Nathaniel Rateliff & The Night Sweats on *Fallon* in 2015. Today, artists like AJR use late-night appearances as one segment of a broader marketing campaign, sharing the official clips on social media and cutting them into pieces for TikTok.

"That helped us a lot," says Greenberg, who is also founder and CEO of indie label S-Curve. "Fans are pulling the performance and posting their own favorites on social media as well."

Major late-night shows also give artists professionally produced, well-lit clips they frequently can't achieve or afford elsewhere, including on their own tours. "You can do 250 shows a year and play for 5,000 [fans] a night and grind it out. When you play one of these [late-night] shows and reach I-don't-know-how-many millions of viewers, it really hits the marker," says The Revivalists frontman David Shaw, who performed on *Kimmel* in 2017 and calls ABC's initial cancellation "troubling." "I don't even think we should be talking about losing these shows. We've got to make it not happen. If we even speak it into existence, it adds fuel."

HUNTING FOR THE NEXT HUNTR/X

Beyond Music's Jinwoo Jo breaks down the investment market for K-pop catalogs

AS MAINSTREAM INTEREST in the catalog investment market grows, the runaway success of Netflix's *KPop Demon Hunters* — which has three songs in the top 10 of the Billboard Hot 100, including the No. 1 "Golden" by HUNTR/X — has helped spur interest in K-pop catalogs. So *Billboard* asked Jinwoo Jo, CEO of South Korean investment firm Beyond Music — which has built one of the largest collections of Korean and Asian popular music, including megahits from BTS and Blackpink — to share his perspective on the current marketplace.

Founded in 2021, Beyond has invested around $250 million to acquire more than 35,000 songs, making it far larger than other Asian catalog investment firms and putting its portfolio alongside U.S.-based HarbourView Equity Partners in terms of the number of songs in its portfolio. "We are like a specialized asset management company," says Jinwoo, whose firm has reportedly raised over $400 million from Korean private equity and institutional investors including Praxis Capital and KB Securities. "We try to focus on what we are good at, which is K-pop." Here are three takeaways from *Billboard*'s conversation with Jinwoo.

Jinwoo

Struggling Korean management companies are looking to sell catalogs.
Jinwoo says Korea's music management industry is experiencing a changing of the guard with much leadership and artist roster turnover, and several companies are looking to shore up their finances. Beyond Music offers a way to liquidate part of its catalog and reinvest in the company. "It's a winner-takes-all situation," he says. "If you don't have a BTS or a Blackpink, what are you going to do?"

Although Korean management companies are structured like one-stop shops with songwriters on staff, Jinwoo says acquisitions happen nearly the same way they do in the West. Beyond negotiates with the songwriters to acquire publishing rights and with the company to acquire masters. He says the primary difference is that, because the catalog investment market is nascent in Korea, getting Korean songwriters to sell their rights "requires much more [and] deeper trust, hand-holding and a greater sensitivity to cultural nuances."

Name, image and likeness rights do not exist in South Korea.
Korean law is still evolving around those rights as they relate to music. Beyond generates returns in other ways, including synch placements. One recent success came from the Japanese beer company Asahi Super Dry, which used Blackpink's "Kill This Love" in a global ad campaign — a deal Beyond timed to coincide with the girl group's most recent world tour.

The company also collaborates with social media influencers. "First thing every morning, we look at our internal data system, and it will show that [for example] 78 songs moved very dramatically over the last 48 hours," Jinwoo says. "Maybe it is because an Indonesian TikToker used our song in a dance challenge in Jakarta for the last two weeks. So we will contact her and say we have 25 more songs and are willing to invest $10,000 in an event to encourage her to do more frequent dance challenges."

Beyond has been surprised by a pop in streaming revenue from Korean classics.
Beyond deployed its usual synch and marketing strategy for legendary Korean singer-songwriter Kim Hyun-sik's "Our Life" and rock band Loveholic's "If I Have You Only," getting the former song onto the soundtrack of the Disney+ drama *Big Bet* and the latter on the tvN show *My Liberation Notes*. The company also got indie band Nerd Connection to remake "If I Have You Only." These efforts helped lift monthly average sales for "Our Life" by more than 600% in the months after the 2022 show aired and increased average monthly sales of Loveholic's song by 64% and 160%, respectively, for the two placements. Additionally, Jinwoo thinks these older hits are benefiting from their recent availability on streaming platforms.

—ELIZABETH DILTS MARSHALL

EUI-SEOK JEONG

FOR YOUR CONSIDERATION

BEST HISTORICAL ALBUM

WOUNDED INDIANS is the final recording of American Indian and spoken word artist **JOHN TRUDELL** before he transitioned, returning to the Star Nation in December 2015.

Recorded with **JOHN TRUDELL'S** longtime bandmates, the lines spoken and songs created, are some of the most intimate, raw and heartfelt of all of his recordings. The album includes guest performances by **JACKSON BROWNE, CODY BLACKBIRD, ULALI PROJECT** and the late **JESSE ED DAVIS.**

This long-awaited album was produced by **JACKSON BROWNE, RICKY ECKSTEIN** & **BAD DOG.**

Producers **JACKSON BROWNE, RICKY ECKSTEIN** & **BAD DOG** | Recording Engineers **KEVIN SMITH, RICKY ECKSTEIN, ANGELO J. ROSSI, CHRIS MILLER** & **GARY OGAN** | Mastering Engineer **GAVIN LURSSEN**

Inside Recordings

Coachella sold out both weekends of its 2026 festival in just three days.

Universal, **Sony** and **Concord** settled their lawsuit against the **Internet Archive** over a project to digitize old vinyl records.

U.S. VISA VORTEX

The Trump administration's tough and time-consuming stance on allowing Latin acts to perform stateside is derailing tours and careers

BY GRISELDA FLORES

JUST A DAY BEFORE his sold-out show at AT&T Stadium in Arlington, Texas, on May 24, regional Mexican star Julión Álvarez posted an "urgent" announcement on social media, informing the 50,000 fans who had purchased tickets that it was canceled. The reason: Álvarez's work visa had been revoked. The forced cancellation led to a loss of over $2 million in production costs and the derailment of a promotional plan — launched a month earlier with three sold-out dates at Los Angeles' SoFi Stadium — heralding the long-awaited return of *norteño* music's "Box Office King," who hadn't performed in the United States since 2017.

Álvarez is not alone. Over the past few months, an increasing number of acts from Mexico, Cuba and other Latin American countries have publicly or privately dealt with visa hurdles that have led to the cancellations of shows or entire tours stateside. For some, their O-1 or P-1B visas, which allow a limited stay in the country for a specific purpose and are generally reserved for artists and musicians, were suddenly revoked. Others have found their applications facing stricter scrutiny by multiple U.S. government agencies that, under the Trump administration, have made an already complex process more complicated and time-consuming.

These recent cases have shaken the Latin music industry. "Touring the U.S. is an important part of a release plan, whether it's a bar with 600 capacity or an arena," says Tomas Cookman, founder of Nacional Records and the Latin Alternative Music Conference and a partner at Magnus Talent Agency. "It's difficult to be at a certain level and not have toured the U.S., especially as a Latin artist who can visit so many Latino-populated hubs within the country that historically has always supported tons of live shows."

The U.S. Department of State generally does not publish statistics on revocations. But since Donald Trump took office in January, it has revoked over 6,000 student visas, according to news reports.

Regional Mexican artists have borne the brunt of this situation. In addition to Álvarez, regional Mexican group Los Alegres del Barranco lost their visa after they portrayed images perceived as glorifying Jalisco New Generation drug cartel leader Nemesio Oseguera Cervantes, aka "El Mencho," at a concert in Mexico in March, and Grupo Firme canceled its participation at La Onda Fest in June over visas delayed due to administrative processing.

Despite the global popularity of Latin music, the United States remains the No. 1 touring market for any artist, and losing a U.S. gig is a major financial blow. "You get guys like Firme and Julión who gross $10 million in one night [in the United States]," Cárdenas Marketing Network CEO Henry Cárdenas previously told *Billboard*. "You don't make that money in Mexico, with all due respect."

"There's still a legal avenue, but it's hard to meet the threshold to get approval for a visa and root out the politics."

—COLLIN LAVERTY, HAVANA STRATEGIES

In addition to the fringe benefits of touring in the United States — appearing on radio and streaming programs and attending major award shows like the Billboard Latin Music Awards and Latin Grammys — the country remains the No. 1 global music market, with revenue powered by streaming growing 2.2% year over year — more than any other country — according to IFPI's 2025 Global Music Report.

Cuban artists have a different set of challenges due to ever-shifting U.S.-Cuba diplomatic relations and sanctions that have cut off the island from Spotify or Amazon Music. (YouTube is available but it's not monetized.)

The most common issue for Cuban artists under the Trump administration is approval delays and extreme vetting at U.S. embassies and consulates following the Trump-imposed travel ban on several countries, including Venezuela and Cuba. The ban limits the entry of both immigrants and nonimmigrants from those nations. "There's still a legal avenue, but it's hard to meet the threshold to get approval for a visa and root out the politics," says Collin Laverty, a senior partner at cultural promoter Havana Strategies whose expertise on U.S.-Cuba relations has led him to work closely with several Cuban artists, including Cimafunk. Because Cuba is on the state sponsors of terrorism list under the travel ban, "90% of visa applicants get sent to admin review status, which is a multi-agency review that can take months," he adds. "They are almost always approved but almost always delayed, so that makes it difficult for promoters and festivals to even book Cuban artists."

Travel restrictions for Cuban artists existed before Trump. In the early 2000s, U.S. visa restrictions tightened under the Bush administration, which made it difficult to get permission to travel to the country. The Obama and Biden administrations allowed for more cultural exchange with Cuba, albeit with some challenges created outside of the executive branch.

Trump's latest administration overturned Biden's policy just as a burgeoning urban movement, led by a new generation of *reparto* artists, has gained momentum beyond Cuba, including in Miami, home to the largest Cuban population outside of Cuba.

"It's a tough reality to be a Cuban artist and feel trapped because Cuba is going through a real difficult moment economically, socially and politically," Laverty says. "There is a fan base here, with more than 2 million Cuban Americans living in the U.S. Sure, you can go to Europe and Latin America, but there are less Cuban nationals living there, less money, less industry infrastructure. And if you're trying to get nominated for an award and you can't participate in showcases or in-person meetings, it makes it really difficult for career growth." b

FOR YOUR CONSIDERATION

BIGXTHAPLUG

HE'S ESTABLISHED HIMSELF AS THE MOST PROMINENT NEW RAP STAR WHO COULD REASONABLY BE REFERRED TO AS A CLASSICIST: HE EMPHASIZES STORYTELLING OVER TEXTURE, HE RAPS OVER FAMILIAR SOUL SAMPLES AND HIS SONGS HAVE STURDY STRUCTURE."

THE NEW YORK TIMES

RECORD OF THE YEAR BIGXTHAPLUG - THE LARGEST
ALBUM OF THE YEAR BIGXTHAPLUG - TAKE CARE
BEST NEW ARTIST BIGXTHAPLUG - TAKE CARE
SONG OF THE YEAR BIGXTHAPLUG - ALL THE WAY FT. BAILEY ZIMMERMAN
COUNTRY DUO/GROUP PERFORMANCE BIGXTHAPLUG - ALL THE WAY FT. BAILEY ZIMMERMAN
COUNTRY SONG BIGXTHAPLUG - ALL THE WAY FT. BAILEY ZIMMERMAN
BEST CONTEMPORARY COUNTRY ALBUM BIGXTHAPLUG - I HOPE YOU'RE HAPPY
RAP PERFORMANCE BIGXTHAPLUG - THE LARGEST
BEST RAP SONG BIGXTHAPLUG - THE LARGEST
BEST RAP ALBUM BIGXTHAPLUG - TAKE CARE

Price

RIGHTING WRONGS FOR FUN AND PROFIT

Entrepreneur and vocal Mechanical Licensing Collective opponent Jeff Price has built three successful businesses by identifying and addressing the ways in which the industry is failing artists, songwriters and comedians

BY ED CHRISTMAN

MENTION JEFF PRICE'S NAME in a room full of music executives and some will almost certainly wince and bluster that he is a troublemaker — an entrepreneur who enjoys noisily lashing out at those in the business he perceives are not doing right by music artists, songwriters, comedians and other creators.

Most conspicuously, that sense of righteousness has manifested in a two-year on-and-off email battle — often with journalists, including this reporter cc'd — with the Mechanical Licensing Collective, the nonprofit organization established by the Music Modernization Act (MMA) to administer blanket licenses for digital streams and downloads in the United States.

Price claims that deficiencies in the MLC's operations have deprived clients of his current startup, Word Collections, royalty payments and, in other cases, have delayed payments.

What Price's critics rarely acknowledge is that Word Collections is the third successful business that he has built as a result of his indignation. "It's usually a combination of something that I'm frustrated with combined with having an opportunity in my professional career to correct it," he says of his entrepreneurial ventures.

For example: Price founded TuneCore in 2006 to help DIY artists and indie labels get their music onto digital platforms for a fraction of what it previously cost. Then, in 2013, he started Audiam, which claims YouTube publishing royalties for DIY songwriters who, in many cases, are uninformed about music publishing and how to get paid for their work. And he established his latest venture, Word Collections, in 2020 to fight for and collect mechanical royalties for comedians' recordings, which many digital services were not paying at the time.

Although Price admits he departed the first two companies under unpleasant circumstances — possibly due to his combative nature — TuneCore and Audiam were successfully sold. Word Collections is still in a growth phase, but many of Audiam's investors are helping to fund it — proof that he remains a bankable entrepreneur.

And these investors are not small players. Key among them is Black Squirrel Partners, the investment division of rock superstars Metallica's business operations. The band and Black Squirrel were a client and investor, respectively, in Audiam and followed Price to Word Collections, which now also represents music artists. (Pop artist Jason Mraz is among other investors who did the same.)

The reason: Black Squirrel principal and partner Eric Wasserman says that while at Audiam, Metallica's income "went from a small amount to a significant portion of the revenue from their [intellectual property]."

The band apparently is happy at Word Collections as well. In July 2023, Price and Word Collections closed on a $5 million investment round led by Black Squirrel, which became its lead investor. "We are very enthusiastic about this company and Jeff's leadership," Wasserman says. "Word Collections is doing a great job representing the Metallica catalog."

Other Word Collections clients include Greta Van Fleet, The Offspring, Grace Potter, Thomas Dolby, Galactic, John Oates, Switchfoot, Richard Marx and the estate of Johnny Marks, among other songwriters. Word Collections, which employs a staff of 10, also represents the comedy catalogs of Robin Williams, George Carlin, Margaret Cho, Jerry Seinfeld and Billy Crystal, among others.

Because of his history of saber-rattling, Price acknowledges that industry executives have accused him of being an opportunist looking for industry problems so that he could profit from those issues.

JANET KASTELAN

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At The MLC, we help music creators—and their publishing and administrative partners—collect the digital audio mechanical royalties they've earned from U.S. streaming services. **With over $3 billion in royalties distributed**, have you claimed yours?

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"Yes, it [can be] a business opportunity, but that's usually not the driving force," he says. "It isn't like, 'Ha ha, here's this thing, let me go make money off it.' It's more of, 'This thing is not right, let's fix it,' which also happens to be business opportunity."

Metallica (top) and Mraz

SLIM WITH GRAY HAIR parted in the middle, Price does not resemble a street fighter. He even sports a broad smile in his LinkedIn photo. Of all the stands he has taken against the industry, he is best known for publicly opposing — and loudly criticizing — the MMA, which passed in 2018 and dramatically changed digital music licensing and how payments are made for compositions. He even was part of a group, which dubbed itself the American Music Licensing Collective (AMLC), that vied against the National Music Publishers' Association's preferred assemblage of major music publishers to be designated the MMA's administrator of digital licenses.

The U.S. Copyright Office went with the NMPA-backed team — now known as the MLC — but not before Price had alienated several of the industry's legacy players.

While the passage of the MMA was largely hailed as a beneficial game-changer for songwriters, Price alleges that the law created a form of legal theft that benefits large publishers. That's because songs for which the publisher or payout instructions cannot be determined are designated as black-box monies — they are also called unmatched or unclaimed royalties — and if the rightful recipient cannot be determined within three years, the MLC has the authority to distribute these monies to publishers based on their market share.

Unmatched royalties total hundreds of millions of dollars annually, and Price contends that the bulk of them are generated by DIY creators who don't know how to properly register their songs with the MLC. Worse, he says, if those creators learn belatedly that their royalties were distributed elsewhere, they cannot retroactively claim them, because according to the text of the MMA, distributions of unclaimed and/or unmatched royalties "shall supersede and preempt any state law (including common law) concerning escheatment or abandoned property, or any analogous provision, that might otherwise apply."

"I believe [digital services] should get a license and pay a commensurate royalty, and the entity that earns the royalty should get the money," Price says. "The other side is like, 'We don't want to do that. Why don't we just take all this money that's not getting paid and hand it to ourselves based on a black-box [market-share] allocation?' And that's stealing, in my mind."

However, the MLC has yet to use this market-share mechanism to disburse any black-box monies, which have been accumulating for the last eight years and predate the passage of the MMA.

Price has other issues with the MLC, and in addition to the blizzard of emails he has sent its CEO, Kris Ahrend, and other executives there, his complaints are collected in a 53-page memo submitted by Word Collections that opposes redesignating the organization as the administrator of blanket compulsory mechanical licenses "without significant policy and governance changes to achieve the [MMA's] intended goals and objectives."

Word Collections' memo is one of 63 posted on the U.S. Copyright Office website as it conducts a mandated periodic review on whether the MLC should be redesignated. While other submissions suggest improvements, the overwhelming majority support the MLC's reappointment, if the more than 500 publishing companies and industry trade organizations cited in the MLC's own filing are counted. Among those in favor are Warner Chappell Music, peermusic, the RIAA, the Recording Academy, the Academy of Country Music, the Association of Independent Music Publishers and the NMPA.

The MLC declined to comment, but industry executives say that, in its defense, the organization is dealing with a vast amount of data and, as a result, its execution "will never be flawless or perfect," as one music publishing source puts it.

In the early days of streaming, Price's squeaky-wheel approach earned him grudging respect as a renegade. But over the years, his detractors have grown in number, and some say they are weary of his unyielding combativeness even if he is right.

One executive says Price "is a classic example of the messenger being the problem, not the message," explaining, "While he is really trying to get the most money for songwriters, the way he has gone about highlighting these issues pisses off everybody."

An executive in the digital music realm calls Price "litigious." In reality, Price has not directly sued any digital services, but through data supplied by his company, he was involved in songwriter lawsuits filed against Spotify, including a 2017 legal action led by Camper Van Beethoven founder and musicians' rights activist David Lowery that resulted in a $45 million settlement, and others by Four Seasons member and songwriter Bob Gaudio, Bluewater Music and Dolby.

Word Collections' data was also used in lawsuits filed by a number of comics against Pandora, including Andrew Dice Clay, Bill Engvall, Ron White and the estates of Carlin and Williams. Price says his clients usually don't resort to litigation until a digital service has spent about a year ignoring requests for payment.

Others in the industry offer a more charitable assessment of Price. One executive who has crossed swords with him says he's "difficult to work with" but concedes that "98% of what he says is correct." The executive adds, "[Price] is not a lawyer so sometimes he gets a nuance wrong, but in terms of the important stuff — like how digital services didn't pay publishing properly and what's wrong with the system in publishing — he was the only one making noise."

"I think Jeff is a catalyst and is brilliant," says Jordan Bromley, entertainment group leader for law firm Manatt Phelps & Phillips. "Guys like him don't follow rules or lines of politics. They say the quiet things out loud."

Though Price concedes that he "once" apologized to the MLC for mistakenly claiming it hadn't paid out Pandora royalties due to Word Collections, he expresses no regret for his unflagging approach to perceived transgressors. "Water on stone eventually makes the Grand Canyon," he says. "I am working from outside the system to change the system."

BEFORE ENTERING THE MUSIC INDUSTRY, Price lived an itinerant life. His mother founded an advertising agency in the 1970s when it was still a male-dominated business, and they moved frequently for her career. Growing up, he says he attended eight schools in a 12-year period. He also spent time in Japan and Israel, where he served in the latter's military reserve. He worked as a bartender, sold books out of mall kiosks and was a production assistant for film/TV producer Rachael Horovitz, the older sister of the Beastie Boys' Adam "Ad-Rock" Horovitz.

Price, who attributes his rectitude to once witnessing his father stop an attack against another person, entered the music industry in 1991 as a co-founder of the SpinART indie label, which released the music of such indie acts as Frank Black, The Church, Apples in Stereo, The Boo Radleys and Vic Chesnutt before succumbing to bankruptcy in 2007. "SpinART taught me everything I know about the industry," Price says. "I wouldn't be able to make informed decisions without the knowledge that experience gave me."

As iTunes, Rhapsody and other online music stores started up, Price began looking for a digital distributor for SpinART but says he was angered by the terms he was

METALLICA: ROSS HALFIN; MRAZ: SHERVIN LAINEZ.

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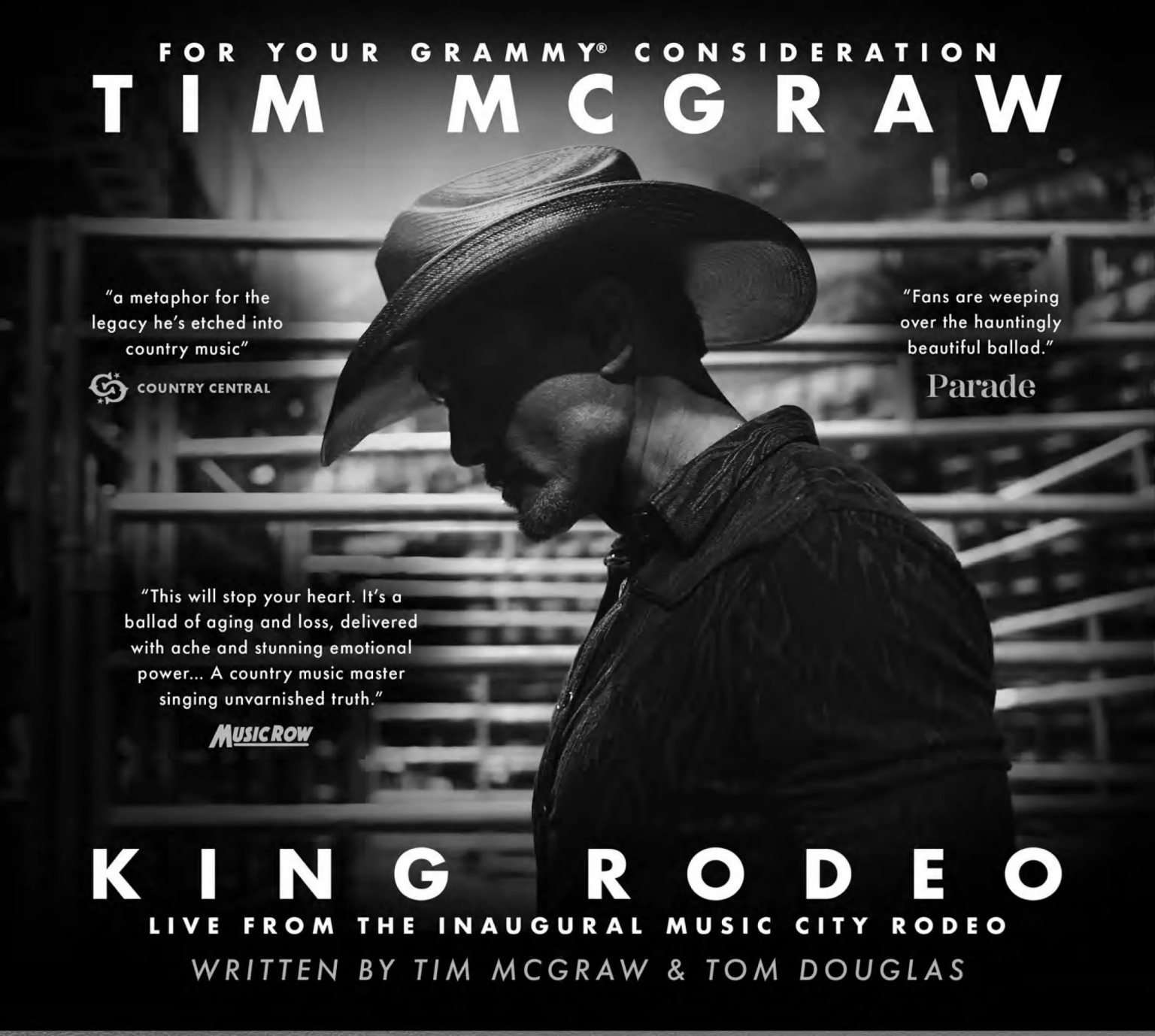
TIM MCGRAW



"a metaphor for the legacy he's etched into country music"

COUNTRY CENTRAL

"Fans are weeping over the hauntingly beautiful ballad."

Parade

"This will stop your heart. It's a ballad of aging and loss, delivered with ache and stunning emotional power... A country music master singing unvarnished truth."

MUSIC ROW

KING RODEO

LIVE FROM THE INAUGURAL MUSIC CITY RODEO

WRITTEN BY TIM MCGRAW & TOM DOUGLAS

BEST COUNTRY SONG

BEST COUNTRY SOLO PERFORMANCE

BEST MUSIC VIDEO

SONG OF THE YEAR

WATCH THE VIDEO

BIG MACHINE RECORDS

McGRAW MUSIC

HEAR THE SONG

offered, especially what he considered unwarranted high distribution fees. "Distributors were demanding 15% to 30% of revenue to basically send a digital file to places like Apple and Amazon," he says. "Overlaying the analog business funnel on top of the digital channel just didn't make sense."

Price voiced his grievances in a 2006 issue of *Billboard*. "I despise the economic model of aggregators. They are morally repugnant," he said. "On the physical side, distributors work their asses off. They provide co-op opportunities; they'll have regional sales reps. In the digital world, they don't provide that service. They're an aggregator."

Through his dissatisfaction Price saw an opportunity to fill a void in the market, and with partners Gary Burke and Peter Wells launched TuneCore in 2006. To date, it's his most successful venture and remains a major indie player 13 years after he and his partners left the company.

TuneCore's model was simple and elegant. It initially charged a flat rate of $7.98 an album per year and a delivery charge of 99 cents per song to put titles up on all the digital stores, with all sales revenue going to the artist. By 2010, prices had increased to $49.99 an album per year and $9.99 per song.

Price's refusal to play by established rules earned him scorn when he created his own International Standard Recording Code (ISRC) — essentially digital fingerprints for tracking royalties — for works released by TuneCore artists instead of paying the RIAA, which, at the time, assigned the codes.

TuneCore "took off like a rocket and it was a heck of a learning curve," Price recalls. "All of a sudden, we were doing over a million dollars a month. We were like, 'Holy crap!' And then that number became $8 million to $10 million a month. It got crazy how quickly it grew."

The company eventually needed funding to accommodate that growth and brought in Guitar Center and Opus Capital as investors. But the introduction of private equity blew up management in 2012. Price and some of his staff were ousted, and in 2015, the company was acquired by Believe Music, where it is now one of the largest independent distributors in the world.

While at TuneCore, Price realized that indie artists were not collecting their fair share of music publishing royalties and started a publishing administration division. After his departure, he founded Audiam in June 2013 as, he says, a corrective.

His team built a system that tracked down cover versions of songs and user-generated YouTube and other streaming platform videos that included unlicensed recordings of songs. On behalf of its clients, Audiam claimed the songs to collect both publishing and recorded-master royalties that were due.

A publisher administrator client of Audiam says, "We may have found 30 cover versions of a song, but when Jeff entered the picture, he said, 'Here are 225 ISRC cover versions of that song.' "

Like TuneCore, anyone could sign up for Audiam, but this time Price's economic model took an undisclosed percentage of the revenue.

Official videos of a song were easy to find and claim, but songs included in user-generated videos and cover versions performed by DIY artists were not, and Audiam's success enabled the company to expand into licensing and collecting publishing royalties from other digital platforms such as Spotify and Amazon. But that meant Price was soon butting heads with those platforms' service agents like the Harry Fox Agency and Music Reports Inc.

Audiam eventually attracted major artists such as Metallica, Mraz and Jimmy Buffett. Industry heavyweights also invested, including Q Prime co-founder Cliff Burnstein, then-WME head of music Mark Geiger, Victory Records founder Tony Brummel, Distrokid founder Philip Kaplan, Silva Entertainment namesake Bill Silva and Provident Financial Management.

When Audiam's growth required new sources of funding, Price and his investors agreed to sell the company to the Canadian performing rights organization SOCAN in 2016. But his relationship with the PRO soured, in part because of his vociferous opposition to the MMA and the NMPA's backing of the legislation that calls for market-share distribution of black-box monies.

Dolby (left) and Potter

When Price and the AMLC team he helped assemble began jockeying with the NMPA's choice to administer blanket mechanical licenses for the MMA, informed sources say his efforts — which included posting videos to YouTube that questioned the fairness and transparency of music publishing — resulted in SOCAN management taking fire from the mainstream music industry.

SOCAN pressured Price to abandon his protest, sources say, and his relationship with the PRO became further complicated when Audiam's investors began agitating for an additional equity payout because, they claimed, the company had hit previously agreed-upon profit performance targets.

He says he resigned due to the equity payout issue, which created a conflict because he was serving as his initial investors' security representative while also still leading the company. He says he agreed to stay on long enough to help prepare Audiam for a sale but was terminated before that happened.

Price declines to elaborate but says his parting with Audiam, like his departure from TuneCore, was "unpleasant," and in 2021, SOCAN sold the company — ironically, to the MLC's data management agent, the Harry Fox Agency, which is now owned by the Blackstone-owned SESAC Music Group. As for Audiam's investors, sources say that a lawsuit filed on their behalf resulted in an undisclosed settlement in addition to the initial payout from the sale. (SOCAN declined to comment, as did Eric Baptiste, who led the PRO when it was Audiam.)

By then, Price had started Word Collections, which originally focused on comedy streams. He likened comedians' jokes to song compositions that were deserving of publishing royalties. Up to then, most digital services had been paying record labels for comedic master recordings but not the underlying literary compositions. "That's what Jeff does, says ClearBox Rights founder and principal John Barker. "He recognizes when people aren't getting paid and he finds a solution."

After the expiration of Price's noncompete clause with Audiam, Word Collections expanded into music publishing administration, putting him in competition with his former company. And though TuneCore remains Price's most successful startup, he claims Word Collections' revenue now matches the publishing royalty volume collected by Audiam.

Price retains strong opinions on the MMA and gives no indication that he's ready to ease up on the MLC, certainly as long as publisher market share could be used to disburse black-box monies. But he claims he has dialed back his combativeness on a number of industry issues because much of what he complained about has been corrected.

And in a number of ways, Price is no longer the outsider he claims to be. "It's an interesting paradox for me," he says. "We are directly licensed outside North America with the largest digital services in the world, which enables Word Collections to collect mechanical and performance royalties from streams. Wherever we can, we disintermediate the CMOs, the subpublishers and the black boxes in between songwriters and their money. For nondigital, we collect from 104 countries and are direct members in 40 of the music rights organizations in their countries through a joint venture with Nashville publishing administrator Bluewater Music," he adds. "We work for some of the most important artists in the world and some of the biggest artist management companies and music companies in the world. I like being on the same side of the fence as them."

DOLBY: VINNIE ZUFFANTE/ARCHIVE PHOTOS/GETTY IMAGES. POTTER: JAMES MUIR FEDRO.

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ON WINGS OF PEACE: LIVE FROM LOS ANGELES
iPalpiti Orchestral Ensemble of International Laureates

Best Chamber Music/ Small Ensemble Performance

MELODIC CORNERSTONES
Dick Oatts, saxophone

Best Jazz Instrumental Album

Best Jazz Performance

Temple University
Center for the Performing and Cinematic Arts

Sylvia Rhone announced she would exit her role as chairwoman/CEO of **Epic Records**.

Spotify signed a new multiyear global partnership with **Sony Music**.

From The Desk Of...
MIKE MORRIS

MANAGING DIRECTOR, FLEXPOINT FORD

BY ELIZABETH DILTS MARSHALL

MIKE MORRIS IS one of music's biggest new investors — and he's placing his bets on the indies. The managing director of Chicago-based private equity firm Flexpoint Ford has overseen what *Billboard* estimates is more than $375 million of investments in some of music's most influential independent companies since 2023. After initially backing the front-line music business at Nettwerk, the label that broke Sarah McLachlan and Barenaked Ladies, that same year the firm announced a "significant investment and partnership" in Goldstate Music, the catalog investment firm founded by former BMG president/COO and J Records co-founder Charles Goldstuck. Last year, Flexpoint led a $34 million equity financing round for Duetti, a music investment company that focuses on indie rights, and led a $165 million investment in Create Music, a music distribution, publishing and data analytics company.

Morris, who has previously held positions at Northleaf Capital Partners, H.I.G. Capital and Moelis & Co., says that Flexpoint's focus on high-return middle-market companies serving independent artists has resulted in "repeated success."

"We've really leaned into the independent sector of the music industry — it is just growing much faster than the traditional majors ecosystem," Morris says. "This part of the market is so large and fragmented and there is so much growth... and tremendous opportunity for innovation."

What do you think of the maneuvers by the majors, like Universal Music Group's proposed acquisition of Downtown Music, that target the growth of the indie segment?
They are evidence enough of the fact they have been losing share to the independent ecosystem. They wouldn't be buying these companies if it weren't the case. We think our platform companies — whether one or more of them ends up in a major at some point, we'll see — can outcompete because they don't have the legacy infrastructure that some of the majors do. And they can complement the majors in serving this vast, fragmented and growing part of the market.

What are the new modes of monetization you have talked about that excite you?
I'm talking about everything outside of the traditional streaming platforms: Meta, TikTok, YouTube, which is where Create started out. YouTube rights management, if you know how to do it correctly, is a very attractive and important area. Synch placement in video games, fitness apps — all of these tangential revenue streams. Not everyone knows how to monetize those streams,

FLEXPOINT FORD

MJ LENDERMAN
Manning Fireworks

“The tragicomic Southern rocker of the moment”
— *Pitchfork*

ANTI-

Rebelle
Straight Line Was A Lie

"Consistently charming, super catchy"
- NPR Music

ANTI-

Reservoir Media acquired the publishing catalog of **Miles Davis**.

BMG acquired **Jason Aldean's** recorded-music catalog spanning his first nine studio albums.

and it is core to the strategy for all of our portfolio companies.

What makes Create special?
Create has only been around for about 12 years. They are a digitally native service and capital provider to the independent sector. It doesn't have the legacy baggage around infrastructure that some of the services and labels have. Create started out as a pure-play rights management business and then went through a natural evolution, tacking on distribution, accounting systems, publishing — all built on this digitally native background. Their numbers aren't public, but if they were, they'd speak for themselves.

Duetti was the first, but likely not the last, company to acquire the masters and publishing rights of indie artists bubbling under the mainstream radar. How are they prepped for competition?
This is something [Duetti CEO Lior Tibon] has thought a lot about. They do have a first-mover advantage. But the reason no one else is doing it is because it's really hard to do. Buying these small catalogs involves a high degree of sophistication, data, AI [artificial intelligence] and operational discipline to acquire thousands of catalogs and thousands of individual tracks. Most music companies and other funds in the space have not set themselves up to do that in a way that's scalable. More competition is something we've planned for at the board level and among the shareholder group and management team. We feel like it's going to be very hard to replicate the strategy at this kind of scale.

Goldstate Music is more traditional compared with the other companies in your portfolio. What do you like about their method of investing in music intellectual property [IP], and would Flexpoint directly acquire catalogs itself?
Charles Goldstuck is a best-in-class operator who's proven over decades in and around the music business that he knows how to start businesses, take on institutional capital like ours, identify attractive parts of a market and use capital to create attractive returns for his investors. [He has a] sophisticated, important piece of the strategy: working on them actively to get the most juice out of those assets. Things like changing and optimizing distribution contracts, synch placements, creating remixes and derivative works, getting [name, image and likeness] rights and doing merch and working actively with those artists.

Songs by Xania Monet, an AI artist that Hallwood Media signed to a multimillion-dollar agreement, are climbing the *Billboard* charts. How could the commercial success of AI music affect the value of catalogs?
It's fascinating to see AI-powered artists now being signed by labels. Yes, they'll compete for listening time and could take some share. But in practice, I think it makes high-quality, authentic catalogs and artists even more valuable. So I don't see AI destroying catalog value. Instead, I see it widening the gap: disposable, machine-made music on one side and enduring, human-driven catalogs on the other. The latter will continue to command attention, cultural relevance and investor confidence.

What are you currently working on?
The most interesting things I'm seeing right now [include] international opportunities in Asia, the Middle East [and Latin America], both on the catalog side and with music service providers. Music-adjacent service providers and IP businesses in music-adjacent spaces like film, TV and video games are heavy users of music. We're looking at a business in Korea right now that is in some ways like Create. It has evolved organically in the Korean music ecosystem to provide services focused on artists' and independent labels' needs.

How long do you plan to be involved with portfolio companies?
We're not quick-flip investors. We're not in the quick-hits business. We're about partnering with entrepreneurs and founders to build enduring businesses that can compound value over a long period of time. We think exits take care of themselves, as long as we're helping build enduring businesses. Sometimes it takes three years, sometimes five and sometimes 10.

Many companies, including Duetti and Create, are exploring raising funds through issuing asset-backed securities. Why is this a good strategy, and what are the potential drawbacks?
To me, this is just music catching up to what other asset classes have been doing for decades. When you have reasonably predictable cash flow streams, it is a more efficient form of financing — no different from bank financing. But it's in a more regimented form and checks the boxes the buyers of these types of bonds want. It's a clear positive for the industry. The only real drawback is it is a significantly bigger undertaking in terms of the documentation and the ratings process than going to a bank and getting a loan. So it does require time, attention and effort from management teams and us.

It's hard to predict the staying power of songs. Do you have any concerns about very young songs being used to collateralize this type of bond or companies with high loan-to-debt rates adding to their debt this way?
I hear all the same things. The performance of these bonds — both public and the private — has been 100%: no defaults, no issues. But it's a relatively young asset class in the securitization market. So you might see some folks use the leverage very aggressively, which would be unwise. But I think the buyers of these bonds are sophisticated enough to know what they're getting into and to analyze these cash flows and to structure them in a way that makes sense. These investors have a lot of experience now in both music and other asset classes where the modeling isn't very different. It's all a function of risk/reward tolerance and pricing appropriately.

"I don't see AI destroying catalog value. Instead, I see it widening the gap: disposable, machine-made music on one side and enduring, human-driven catalogs on the other. The latter will continue to command attention, cultural relevance and investor confidence."

wet leg

moisturizer

FOR YOUR CONSIDERATION
Best Alternative Music Album
Best Alternative Music Performance
Best Rock Performance
Best Rock Song
Best Engineered Album, Non-Classical

"Is there a cooler band on the planet right now?"
—NPR

"An unbridled and clear-eyed testament to their songwriting chops"
—Pitchfork

"Wherever Wet Leg go, they make you want to tag along."
—Rolling Stone

Domino

PANDA BEAR

SINISTER GRIFT

FOR YOUR CONSIDERATION
BEST ALTERNATIVE MUSIC ALBUM
BEST ALTERNATIVE MUSIC PERFORMANCE
BEST ROCK PERFORMANCE
BEST ROCK SONG
BEST ENGINEERED ALBUM, NON-CLASSICAL

"His most straightforwardly beautiful record—and also his most emotionally complex."
–Pitchfork

"Feels like a new period of real inspiration for Lennox."
–NPR

"The most pellucid and poignant album of Lennox's career."
–GQ

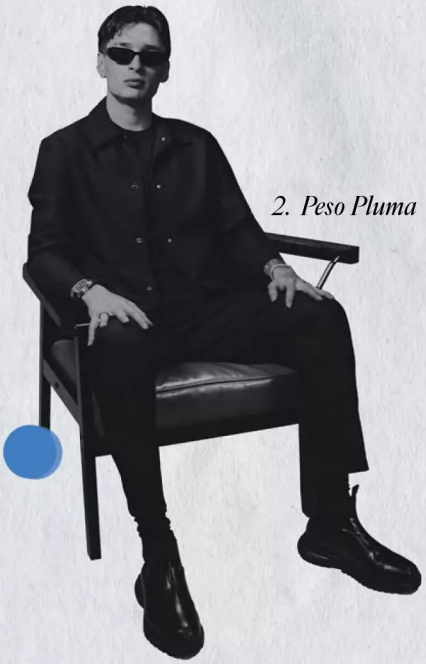
Domino

FOR YOUR CONSIDERATION

The Orchard

GRAMMY Awards®

1. Jackson Wang



2. Peso Pluma

4. Lorna Shore

3. Mumford & Sons

8. Rels B

7. SUNSET BLVD

6. Jason Isbell

5. Saba & No ID

1. "This is universal humanity wrapped up in brilliant, modern pop music." —*Zane Lowe*

2. "Peso Pluma succeeded in helping make música mexicana a global genre. His impact on the culture is Undeniable." —*Rolling Stone*

3. "This is the foot-tapping Mumford & Sons that originally fueled the band's popularity." —*AP News*

4. "Pummelling proof that Lorna Shore deserve every heavy honor headed their way." —*Kerrang!*

5. "*Private Collection* is a labor of love for both artists. It's an experimental masterpiece where old school meets next school, with both artists rising to the challenge." —*Rolling Stone*

6. "Isbell sings about dangerous memories, dreams forgotten, the value of persistence, and the tug of his Alabama roots." —*Associated Press*

7. "The pop singer in Scherzinger can also do a thrilling range of things with her voice ... she simply devours them, ricocheting between vulnerable tremblings and voracious howls." —*Vulture*

8. "*afroLOVA 25* draws on African heritage and gives a nod to Caribbean elements, showcasing the Mallorcan artist's ambition." —*Rolling Stone en Español*

9. "*Bloom* showcases Larkin Poe not just maturing but stretching in their songwriting, singing, and performing." —*Forbes*

10. "$uicideboy$ are now at an all-time career high." —*Billboard*

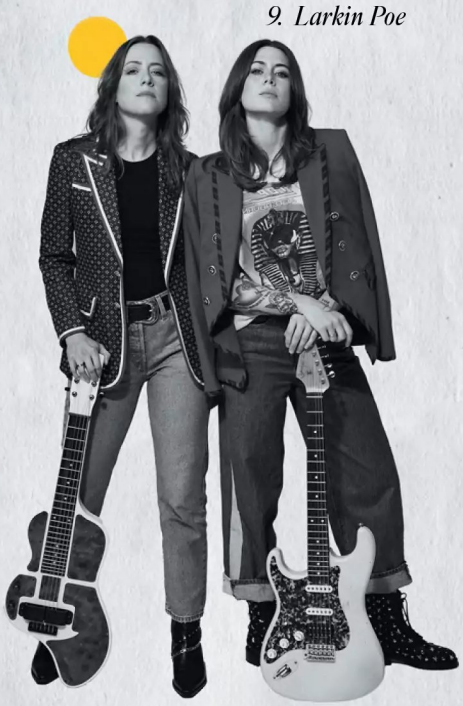
11. "Odeal represents the exciting fusion happening in music right now, bridging Alté, R&B, and Afro genres with his distinctive sound." —*Billboard*

12. "After conquering Japan's streaming charts and becoming the most listened-to Japanese artists in the world, YOASOBI is now poised to make their mark on the international stage." —*Teen Vogue*

13. "Slick Rick's return reinforces the lasting power of narrative in Hip-Hip and promotes the creative versatility in the genre." —*Associated Press*

14. "SiR's music is at the cutting edge of soul and R&B." —*Rolling Stone*

15. "One of the most thoughtful, album-oriented artists working in Country music" —*Rolling Stone*



9. Larkin Poe

11. Odeal

15. Kelsea Ballerini

12. YOASOBI

10. $uicideboy$

13. Slick Rick

14. SiR

FOR YOUR CONSIDERATION

GRAMMY Awards®

BLACKPINK
'JUMP'

Blending BLACKPINK's signature style with fearless experimentation, "JUMP" broadens the group's musical range in a way that is both fresh yet familiar.

"The song delivers an intense, addictive energy that instantly gets pulses racing."
—Rolling Stone

BLACKPINK flexed their mastery of the genre with a tour of their energy drink-style hits - unabashedly manufactured, relentlessly upbeat, the highs jagged, aggressive and borderline hallucinatory.

"Undiluted, undeniable hype."
—The Guardian

FOR YOUR GRAMMY® CONSIDERATION

Joyner Lucas ADHD 2

RECORD OF THE YEAR / ALBUM OF THE YEAR / SONG OF THE YEAR / MELODIC RAP PERFORMANCE / RAP PERFORMANCE / RAP ALBUM / RAP SONG / MUSIC VIDEO / BEST ALBUM COVER

"JOYNER LUCAS IS BACK IN HIS BAG... THE MASSACHUSETTS RAPPER DELIVERS ON RELEASING THE NEW ALBUM, ADHD 2."

XXL

"One of J-pop's most prominent and unique modern acts."
PAPER
"YOASOBI are arguably already idols in Japan – superstars slowly but surely making their bid for the world's biggest stages."
NME
YOASOBI
PLAYERS
FOR YOUR GRAMMY® CONSIDERATION
BEST DANCE POP RECORDING

FOR YOUR **GRAMMY®** CONSIDERATION

BEST COMEDY ALBUM

JIM GAFFIGAN
THE SKINNY
Stinky

FOR YOUR GRAMMY® CONSIDERATION

odeal

THE SUMMER THAT SAVED ME
PROGRESSIVE R&B ALBUM

BLAME U
R&B PERFORMANCE
R&B SONG

PATIENCE
AFRICAN MUSIC
PERFORMANCE

CIZA

ISAKA II
AFRICAN MUSIC PERFORMANCE

LVRN

The Orchard

CELEBRATING 40 YEARS OF MUSIC

ROLLING STONE - "BEST PROG ROCK BANDS OF ALL TIME"

LONG ISLAND MUSIC HALL OF FAME HONOREES

DREAM THEATER

THE RETURN OF THE CLASSIC LINEUP

JAMES LABRIE + JOHN MYUNG + JOHN PETRUCCI

MIKE PORTNOY + JORDAN RUDESS

+++++++++

FOR YOUR GRAMMY® CONSIDERATION

PARASOMNIA

•BEST ROCK ALBUM

LISTEN HERE

"NIGHT TERROR"

•BEST METAL PERFORMANCE

•BEST ROCK SONG

"DREAM THEATER LONG AGO EARNED THEIR CROWN AS THE KINGS OF PROG METAL. AND AS PARASOMNIA PROVES, ABSOLUTELY NO ONE DOES IT BETTER"
PROG MAGAZINE

"IT STANDS AS AN ACHIEVEMENT BEYOND EXPECTATION"
METAL HAMMER

"PARASOMNIA IS NOT ONLY THE BAND'S BEST IN DECADES, BUT ALSO AN EARLY CONTENDER FOR METAL ALBUM OF THE YEAR"
THE AQUARIAN

DREAMTHEATER.NET

INSIDEOUT MUSIC SONY MUSIC

FOR YOUR GRAMMY® CONSIDERATION

MEGAN MORONEY

BEST NEW ARTIST

"THE GEN Z COUNTRY QUEEN WE NEED"

RollingStone

(FUTURE OF MUSIC COVER)

"By fearlessly following her impulses and branding savvy, Billboard's Women in Music Rulebreaker is climbing the country charts — and finding common ground with the top pop girls."

billboard

"Like all great country music, her songs reveal deeper and universal truths in life's smallest and messiest moments."

npr

"You'd be hard-pressed to find a more relatable voice in contemporary country music for young women."

AP

"Moroney's songs are full of artful and sometimes acidic depictions of heartache."

THE NEW YORKER

COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

Barbra STREISAND

The Secret of Life

PARTNERS VOLUME TWO

"BARBRA STREISAND STILL COMMANDS A VOICE OF DEWY-EYED PURITY, LONG-BREATHED GRACE AND TREMULOUS ANTICIPATION."

The New York Times

"BARBRA STREISAND'S ELEGANT SEQUEL TO HER 2014 DUETS ALBUM...LIVES UP TO ITS HIGH-POWERED PEDIGREE."

billboard

"A COZY, COMFORTING AUDIBLE HUG FROM A PARADE OF FAMILIAR FRIENDS"

USA TODAY

COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

MILEY CYRUS

SOMETHING BEAUTIFUL

"*SOMETHING BEAUTIFUL* IS EQUAL PARTS THRILLING AND CHALLENGING"
Rolling Stone

"*SOMETHING BEAUTIFUL* IS ANOTHER BOLD SWERVE IN ONE OF POP'S MOST DELIGHTFULLY UNPREDICTABLE CAREERS"
VARIETY

"IT PROVES TO BE HER MOST DARING, MOST COHESIVE COLLECTION OF WORK YET"
BAZAAR

FOR YOUR GRAMMY® CONSIDERATION

TYLER, THE CREATOR

CHROMAKOPIA

"HIS MOST SONICALLY POLISHED, INTROSPECTIVE RECORD TO DATE"
Rolling Stone

"TYLER, THE CREATOR EMERGES ON CHROMAKOPIA AS NOT SIMPLY THE NEXT GREAT HIP-HOP AUTEUR, BUT A BONA FIDE STAR"
npr

"RAP'S GREATEST SHOWMAN"
GQ

COLUMBIA

COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

Best New Artist

Jessie Murph

"JUST 20 YEARS OLD, SHE'S A PRECOCIOUSLY TALENTED SINGER, SONGWRITER AND STYLIST."

VARIETY

"FAST-RISING POP STAR [WHOSE] RISE WILL ONLY ACCELERATE"

billboard

COLUMBIA

for your GRAMMY® consideration

best new artist

ella langley

...

"2025 Country Power Players Rising Star has surged to the genre's forefront by going her own way"

billboard

"Langley's old school voice is perfect"

COSMOPOLITAN

COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

BEST NEW ARTIST

ADDISON RAE

"A NEW POP POWERHOUSE IS BORN"

AP

"ADDISON IS A REINTRODUCTION, A PORTRAIT OF THE YOUNG WOMAN RAE HAS GROWN INTO, ONE WHO IS FREE TO TAKE HER ARTISTRY WHEREVER SHE PLEASES"

RollingStone

COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

BEST NEW ARTIST

CENTRAL CEE

"BRITAIN'S HOTTEST RAPPER"

THE TIMES

"A RELIABLE GEN Z HITMAKER WITH THE STREAMING STATS TO BACK IT UP"

RollingStone

FOR YOUR GRAMMY® CONSIDERATION
Carín León y Kacey Musgraves
LOST IN Translation
WRITTEN BY
Carín León, Kacey Musgraves,
Amy Allen & Shane McAnally
SOCIOS MUSIC
Virgin MUSIC GROUP
ISLAND
LOST HIGHWAY

FOR YOUR GRAMMY® CONSIDERATION

CARÍN LEÓN

PALABRA DE TO'S (SECA)
ALBUM

"PALABRA DE TO'S SEEKS TO CAPTURE THE ESSENCE OF TRADITIONAL MEXICAN SOUNDS, WHILE PAYING TRIBUTE TO THE ROOTS OF EACH OF THE COMPOSERS INVOLVED."

ROLLING STONE

"...A SUPREMELY GIFTED SINGER WHO BLOWS THROUGH MUSICAL AND CULTURAL DIVIDES WITH FEARLESSNESS AND DETERMINATION."

THE NEW YORK TIMES

"REGIONAL MEXICAN IS NOT JUST A GENRE, IT'S AN IDENTITY — AND CARÍN PROVES IT WITH PALABRA DE TO'S"

THE EDITORIAL

"AN EMOTIONAL MANIFESTO WITH FOUR UNRELEASED TRACKS THAT EXPAND CARÍN'S NARRATIVE WITH SUBTLE RAWNESS AND THE ELEGANCE OF A SUPERSTAR."

HIGHXTAR

SOCIOS MUSIC · Virgin MUSIC GROUP · ISLAND

ARCANE
LEAGUE OF LEGENDS

THE ORIGINAL SOUNDTRACK FOR THE 8-TIME EMMY® AWARD WINNING SERIES
INCLUDING OUTSTANDING ANIMATED PROGRAM

FEATURING

"THE LINE" BY TWENTY ONE PILOTS
"MA MEILLEURE ENNEMIE" BY STROMAE & POMME
ALSO FEATURING STRAY KIDS, MIKE SHINODA, WOODKID, AND MORE.

FOR YOUR GRAMMY® CONSIDERATION

IN ALL ELIGIBLE CATEGORIES

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

BEST SONG WRITTEN FOR VISUAL MEDIA
"THE LINE" BY TWENTY ONE PILOTS

"Arcane Season 2 Soundtrack pushes the boundaries of what a video game adaptation can achieve musically."

RollingStone

WINNER

AMERICAN MUSIC AWARDS

FAVORITE SOUNDTRACK

RIOT GAMES | Virgin MUSIC GROUP | NETFLIX

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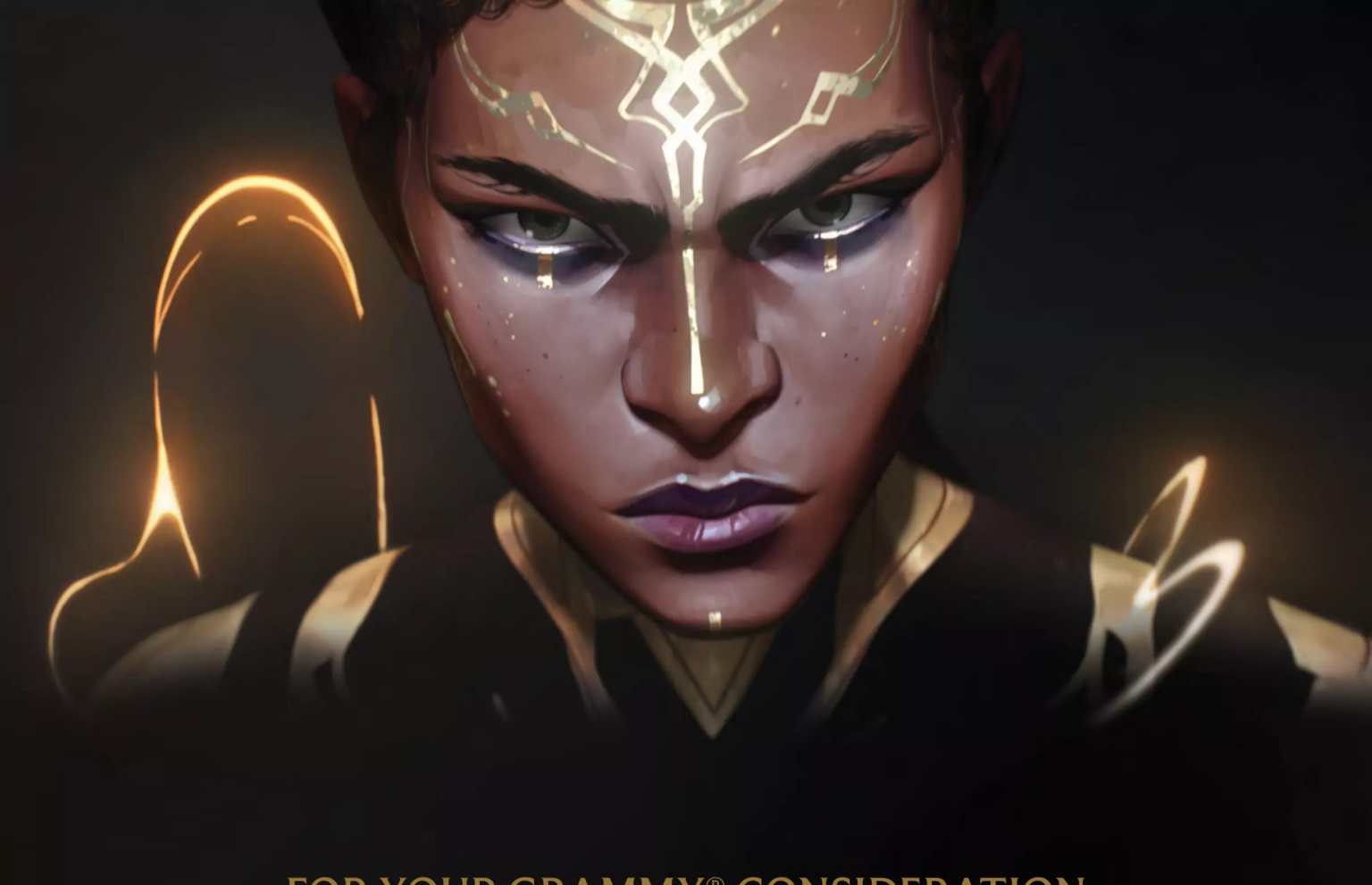


FOR YOUR GRAMMY® CONSIDERATION

BEST SCORE SOUNDTRACK FOR VIDEO GAMES AND OTHER INTERACTIVE MEDIA

LEAGUE OF LEGENDS

WELCOME TO NOXUS

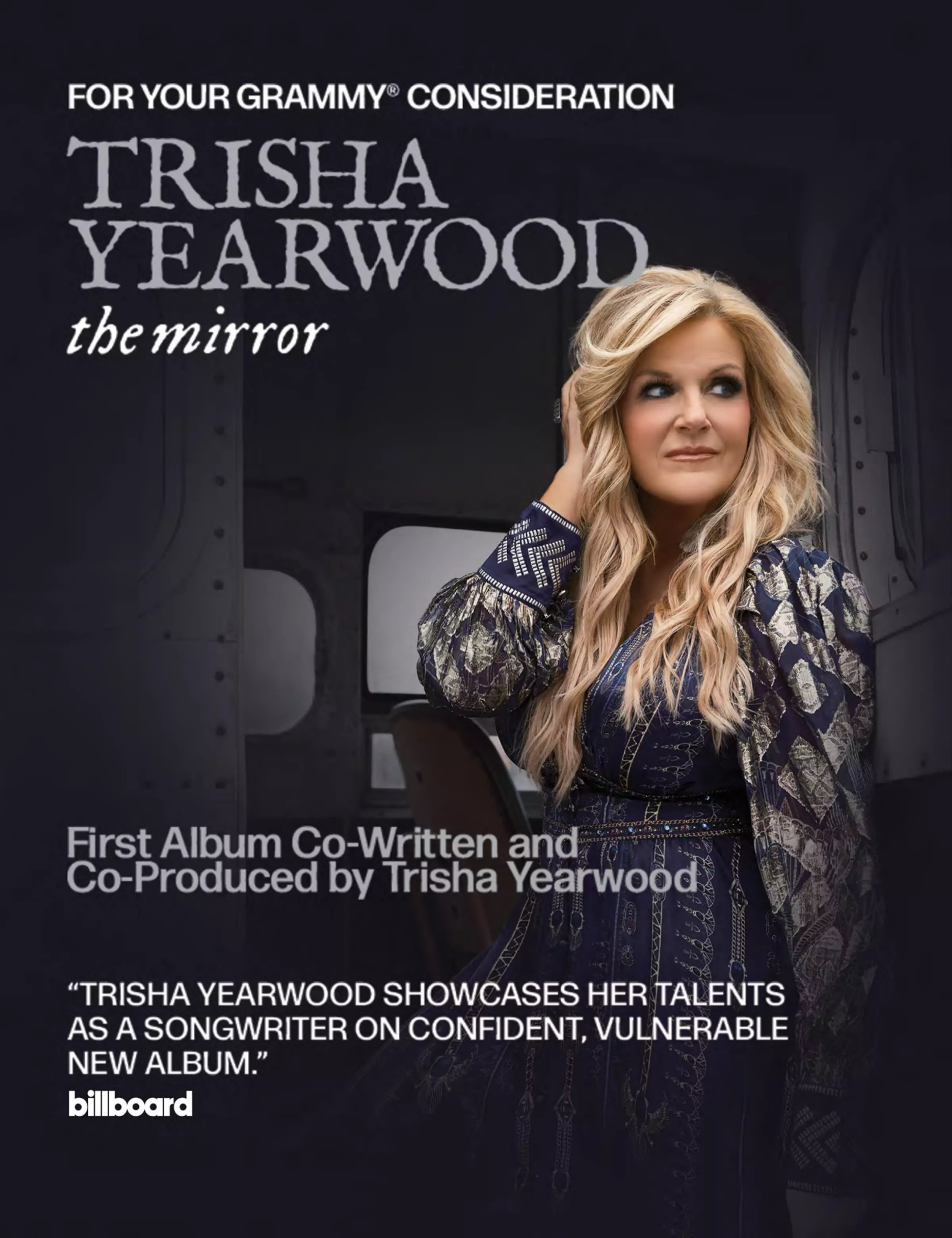
ORIGINAL SOUNDTRACK FROM LEAGUE OF LEGENDS

RIOT GAMES

FOR YOUR GRAMMY® CONSIDERATION

TRISHA YEARWOOD

the mirror



First Album Co-Written and Co-Produced by Trisha Yearwood

"TRISHA YEARWOOD SHOWCASES HER TALENTS AS A SONGWRITER ON CONFIDENT, VULNERABLE NEW ALBUM."

billboard

FOR YOUR GRAMMY AWARDS® CONSIDERATION

DAVIDO

WITH YOU
FT. OMAH LAY

Best African Music Performance
Record of the Year
Song of the Year
Best Music Video

Written by
Davido (David Adeleke)
Yung Alpha (Jesse Eze)
& Omah Lay (Stanley Omah Didia)

Published by
Concord Music Publishing

Produced by
Tempoe (Alagwu Michael Chigozie)

Mixed by
Dro (Leandro Hidalgo)
at Sound Right Music Studio
Los Angeles, CA

Mix Assistant
Aidan Duncan at Immersive Mixer
for Sound Right Music

Performed by
Davido & Omah Lay

Omah Lay courtesy of Sire Records

SONY MUSIC RCA

FOR YOUR GRAMMY AWARDS® CONSIDERATION

DAVIDO

5IVE

FEATURING

Chris Brown
Becky G
Victoria Monét
Omah Lay
Chike
Odumodublvck
450

Victony
Shenseea
Dadju
Tayc
YG Marley
Musa Keys

DAVIDO MUSIC WORLDWIDE

SONY MUSIC

RCA

FOR YOUR GRAMMY AWARDS® CONSIDERATION

DAVIDO

AWUKE

FT. YG MARLEY

Best Global Music Performance

Written by
Davido (David Adeleke)
& Moonlight Afriqa (Ricthard Igebina Imaekhai)
YG Marley (Marley Joshua Nesta)

Published by
Concord Music Publishing

Produced by
Mikababeatz (Edafe Gabriel)

Co-Produced by
Marvey Muzique (Marvellous Cosmas)

Guitars
Promise Aroninuola
Engineered by Aidan Duncan

Mixed & Mastered by
Dro (Leandro Hidalgo)
at SoundRight Music Studio, Los Angeles, CA

Mix assistant
Aidan Duncan
at Immersive Mixer for SoundRight Music

Performed by
Davido & YG Marley (Marley Joshua Nesta)
YG Marley Courtesy of YG Marley Music

SONY MUSIC RCA

FOR YOUR GRAMMY AWARDS® CONSIDERATION

DAVIDO

5IVE

Best Global Music Album
Best Engineered Album, Non-Classical
Album of the Year
Best Immersive Audio Album
Best Album Cover

SONY MUSIC

RCA

sound

NOW PLAYING

Stack photographed Sept. 8 in Los Angeles.

Stack's Records

Why Jim-E Stack is "grateful" that unpolished music is having a moment — and raising his pop profile

BY LYNDSEY HAVENS

PHOTOGRAPHED BY YURI HASEGAWA

DURING A RECENT gym visit, Jim-E Stack heard "Girl, so confusing featuring lorde" start to play, and it walloped him in the middle of his workout session. "I was like, 'Agh.' It really makes me emotional," he says of the remix to Charli xcx's *brat* standout, which he co-wrote. That reaction was nothing new for him: When Charli and Lorde performed it together at Coachella in April, he nearly cried.

When the remix arrived in June 2024, Stack and Lorde were halfway through creating the latter's own album, *Virgin*. "How open and honest and personal [Lorde] is on that verse — that's something we were channeling the whole time in the album," he says of her fourth full-length. "So when she got to share some of that, it was like, 'Holy shit. We are onto something.' It was reaffirming."

Virgin, which Stack co-wrote and co-produced in its entirety alongside Lorde, debuted at No. 2 on the Billboard 200 following its June release. The album was heralded as Lorde's most personal project to date, with the singer examining and untangling gender roles, body image issues and her sexuality. As for Stack, the album bumped him into a new stratosphere as a studio guru — one who had racked up credits with HAIM, Empress Of and Kacy Hill, but never a pop star of Lorde's acclaim.

Stack, 33, has played the long game throughout his career, since landing his first major credit in 2017 on HAIM's "Want You Back." Along with his work on *Virgin*, his breakthrough this year is top-lined by another personal triumph: co-producing Bon Iver's *Sable, Fable* with the band's frontman, Justin Vernon.

"I remember when Justin and I first worked [together], we were messing around for *i, i*, his [2019] fourth album, and I was totally bummed to not contribute to that," Stack recalls. "But I remember a friend telling me, 'I bet more will come of that than you can even imagine right now.' And he was totally right." In a full-circle moment, Stack invited Danielle Haim to join his sessions with Vernon, resulting in

FOR YOUR CONSIDERATION
BEST MUSICAL THEATER ALBUM

"THAT. WAS. RUDE."
THE VIRAL TIKTOK SENSATION

MUSIC & LYRICS BY JULIA MATTISON & NOEL CAREY
PRINCIPAL VOCALISTS: MEGAN HILTY, JENNIFER SIMARD, CHRISTOPHER SIEBER, MICHELLE WILLIAMS, TAUREAN EVERETT,JOSH LAMON ALBUM PRODUCED BY SEAN PATRICK FLAHAVEN, SCOTT M. RIESETT, JULIA MATTISON, NOEL CAREY RECORDED BY IAN KAGEY & ISAIAH ABOLIN MIXED BY IAN KAGEY
MASTERED BY OSCAR ZAMBRANO ART DIRECTION BY DEREK BISHOP

NOMINATED FOR
10 TONY AWARDS®
INCLUDING BEST ORIGINAL SCORE AND BEST MUSICAL

ALSO FOR YOUR CONSIDERATION: BEST RECORDING PACKAGE
& BEST ENGINEERED ALBUM, NON-CLASSICAL

CONCORD THEATRICALS
RECORDINGS

CTR.FFM.TO/DEATH
BECOMESHER

Stack (left) and Bon Iver's Justin Vernon.

her two features on *Sable, Fable*, "I'll Be There" and "If Only I Could Wait."

His other credits this year — with artists including Dominic Fike, Aminé and Dijon — are also representative of the yearslong friendships he formed after moving to Los Angeles in 2016. And now, he finds himself among a crop of fellow creatives, including Dijon and Mk.gee, all of whom are allowing jagged production elements to bleed into their pop music — and cut into the mainstream. "I think there is this new guard right now," Stack says. "There are times when people, myself included, feel like nothing cool is coming out, and this is not one of those times."

Born James Stack in San Francisco, he expressed an interest in music from a young age. In high school, he formed a jazz band with his best friends, and at New Orleans' Loyola University, he surrounded himself with other aspiring musicians. In 2012, he moved to Brooklyn and released his first EP as an artist himself but found the city to be isolating both creatively and personally. After four years, he relocated back to the West Coast, this time landing in Los Angeles — and into a budding community of artists, songwriters and producers.

One of them was Dan Nigro, the future Grammy Award-winning collaborator of Olivia Rodrigo and Chappell Roan. "He was the first person I worked with in L.A.," Stack recalls. "He was always doing his thing and staying true to that, and that led to some of the most impactful music of our time being made. He's shown me that if you commit to yourself, commit to who you naturally are, you're going to get to those places."

That approach helped inspire Stacks' own breakout second album, 2020's self-released *Ephemera*, which he says "is randomly, for so many people I work with, my calling card." The experimental pop album features Bon Iver, Dijon, Empress Of and others and helped establish Stack as a collaborator who not only has great taste but is unafraid to redefine popular music.

It's exactly what drew Lorde to Stack when she reached out to him in 2022 while rehearsing for her *Solar Power* tour. "We met, talked for a while and really got along," Stack says. "The things we were into and our visions of music, it was clear we could do something special together... A big green flag for me with her was that she was just willing to take risks." It wasn't until over a year later that they started working on what would become Lorde's fourth album.

Virgin "does have this very raw, jagged sound, and the edges aren't super sanded... and I credit [Lorde] so much for advocating for it," he says. "I think there were times I felt like, 'We're working on this big pop album. Is this insane we're not cleaning everything up?' "

Bon Iver's *Sable, Fable* — which debuted atop multiple *Billboard* charts including Top Rock & Alternative Albums, Top Rock Albums, Top Alternative Albums and Americana/Folk Albums — was recorded in a similar fashion. A favorite memory of Stack's from those sessions is when he "haphazardly" banged out the drums for "Day One" in about five minutes — replacing the more "tasteful" versions he had worked on far longer.

Both Lorde and Bon Iver have received Grammy nods for album of the year in the past, and with *Virgin* and *Sable, Fable* as potential contenders this year, Stack may wind up on the shortlist for producer of the year, non-classical. "Of course there's some fantasy about that... I would be lying if I said I didn't want any accolade," he says. Still, he feels he's at a point of reflection as a transformative year winds down. "I've definitely needed a bit of a beat after everything that's come out to get back in the studio on my own and discover new tools, put myself in some weird zones," he says.

And while he "definitely" wants to make another solo album, he'd never cancel a session for it — causing any potential headway to often be put on pause. He'd never pass up time with The 1975 frontman Matty Healy, for example, with whom Stack has worked on "a fair amount" over the past year. Stack has also been working with rising pop artist Dora Jar, whom he says "has such a distinct voice in her writing and guitar playing."

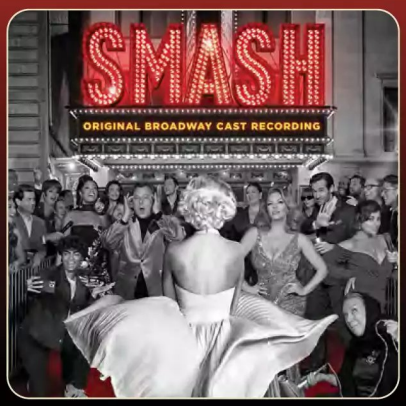
And if there's one element Stack hopes his discography can be identified by, it's that kind of human touch — especially today, he says. "In this age where we have all the technology we could ever want and with [artificial intelligence], you can make perfect stuff," he says. "How do we humanize things? Well, you don't actually craft it to make it human. You just be you and hit 'record.' "

"THERE ARE TIMES WHEN PEOPLE, MYSELF INCLUDED, FEEL LIKE NOTHING COOL IS COMING OUT, AND THIS IS NOT ONE OF THOSE TIMES."

—STACK

GRAHAM TOLBERT

FOR YOUR CONSIDERATION



BEST MUSICAL THEATER ALBUM

SMASH

ORIGINAL BROADWAY CAST RECORDING

MUSIC BY MARC SHAIMAN LYRICS BY SCOTT WITTMAN & MARC SHAIMAN
PRINCIPAL VOCALISTS: ROBYN HURDER, KRYSTA RODRIGUEZ, JOHN BEHLMANN, CAROLINE BOWMAN, BELLA COPPOLA, BROOKS ASHMANSKAS ALBUM PRODUCED BY SCOTT M. RIESETT, MARC SHAIMAN, STEPHEN OREMUS, SEAN PATRICK FLAHAVEN, SAMUEL HOAD
RECORDED BY LAWRENCE MANCHESTER & ISAIAH ABOLIN MIXED BY LAWRENCE MANCHESTER
MASTERED BY OSCAR ZAMBRANO ART DIRECTION BY DEREK BISHOP

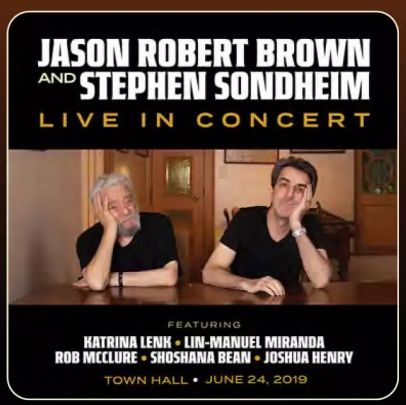
ALSO FYC: BEST ENGINEERED ALBUM, NON-CLASSICAL

BEST MUSICAL THEATER ALBUM

I CAN GET IT FOR YOU WHOLESALE

NEW CAST RECORDING

MUSIC & LYRICS BY HAROLD ROME PRINCIPAL VOCALISTS: SANTINO FONTANA, JUDY KUHN, REBECCA NAOMI JONES, JOY WOODS, JULIA LESTER, ADAM CHANLER-BERAT
ALBUM PRODUCED BY SEAN PATRICK FLAHAVEN & DAVID CHASE RECORDED & MIXED BY IAN KAGEY
MASTERED BY OSCAR ZAMBRANO ART DIRECTION BY DEREK BISHOP


JASON ROBERT BROWN AND STEPHEN SONDHEIM
LIVE IN CONCERT
FEATURING
KATRINA LENK • LIN-MANUEL MIRANDA
ROB MCCLURE • SHOSHANA BEAN • JOSHUA HENRY
TOWN HALL • JUNE 24, 2019

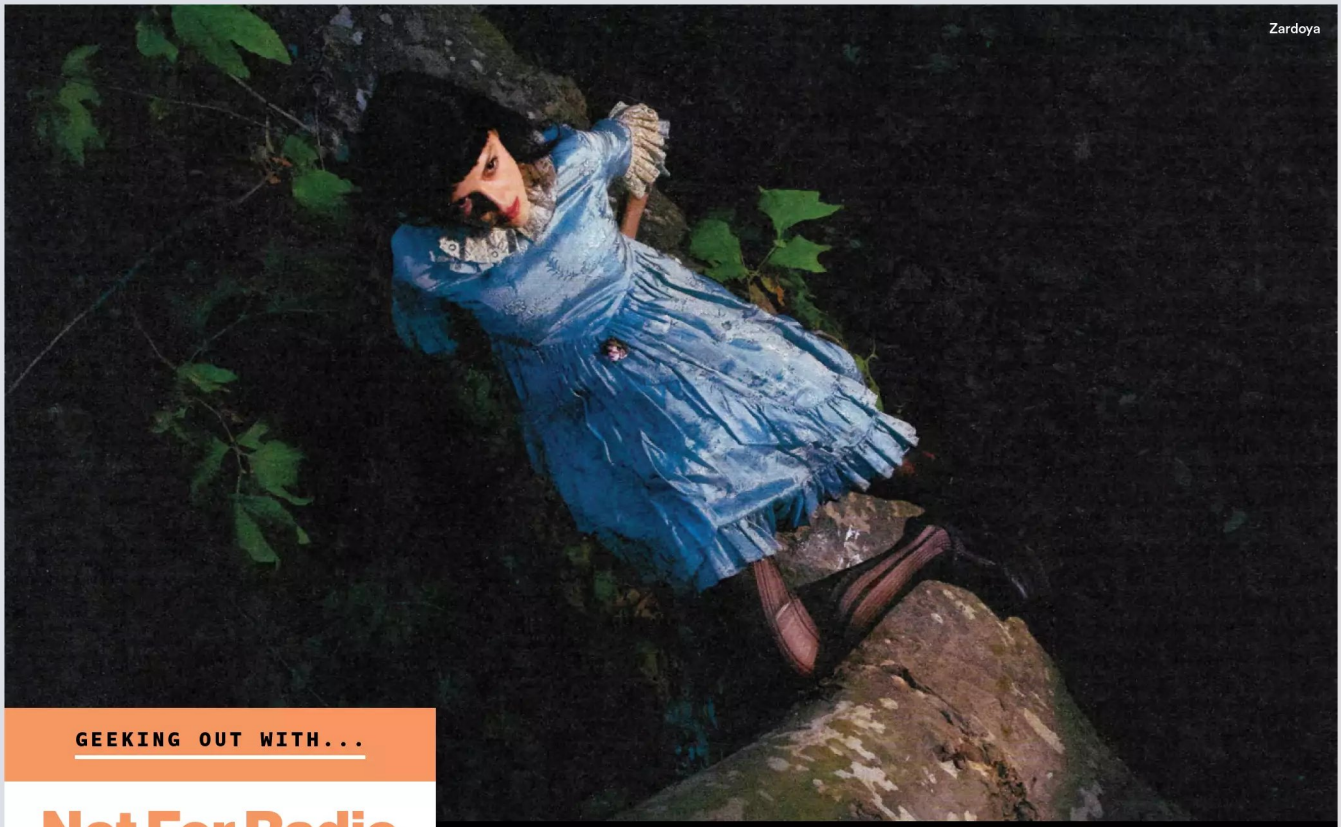
BEST HISTORICAL ALBUM

JASON ROBERT BROWN & STEPHEN SONDHEIM: LIVE IN CONCERT

THE 2019 FINAL PUBLIC PERFORMANCE BY BROADWAY LEGEND STEPHEN SONDHEIM

FEATURING KATRINA LENK, LIN-MANUEL MIRANDA, ROB MCCLURE, SHOSHANA BEAN, JOSHUA HENRY
CONDUCTED BY GEORGIA STITT ALBUM PRODUCED BY JEFFREY LESSER & JASON ROBERT BROWN
CO-PRODUCED BY SEAN PATRICK FLAHAVEN RECORDED BY JON WESTON MIXED BY JEFFREY LESSER
MASTERED BY OSCAR ZAMBRANO ART DIRECTION BY DEREK BISHOP

CONCORD THEATRICALS
RECORDINGS



Zardoya

GEEKING OUT WITH...

Not For Radio

"I went into Not for Radio with the intention of not writing any pop songs," María Zardoya says. It's a sharp departure for an artist on the heels of a breakthrough in the genre: With the indie-pop quartet The Marías, Zardoya has enjoyed crossover success this year, from performing at Coachella to landing three Billboard Hot 100 hits, including the group's viral smash "No One Noticed" — and now contending for a Grammy nomination in the best new artist category. Yet *Melt*, Zardoya's solo debut as Not for Radio, plays like a love letter to the environment rather than a side quest for solo stardom. "It's a project with songs that I want people to experience the way that I love experiencing music — out in nature, lying under a tree or going on a walk," she says. "[It's written] completely out of my comfort zone and away from the industry." Penned during the wintertime in upstate New York, *Melt* (out Oct. 10) was created in collaboration with Sam Evian and Gianluca Buccellati and offers a lush collection of reflective ballads infused with gothic romanticism and a touch of psychedelia. As Zardoya describes, the album is an invitation to reconnect — with oneself, with love and with the natural world.

—ISABELA RAYGOZA

Winter Walks

We went into a cabin in the woods in upstate New York in the dead of winter — and I'm Puerto Rican, I hate the cold. (*Laughs.*) But I wanted to make myself uncomfortable. I made it a point every single morning to go on a two-hour nature walk. It didn't matter if it was snowing, raining, sleeting or ice everywhere. I was like, "Let's just put on whatever gear we have and go trekking through the woods." You can see that reflected in the music. I was so inspired by nature and everything that I was seeing on those walks — how the light [sparkled], the moss sprouting from the snow and the little green sprouts.

Lord Of The Rings

The first day there, I discovered that Sam and [Gianluca] were both huge fans of *Lord of the Rings*. Luca was reading the books, and Sam had already read it. They were geeking out over the story, and I felt kind of left out. So I watched the movie; I really liked it, but I got spooked that I couldn't finish it. It felt very much in line with how we were experiencing life, like hobbits in the woods. I think that movie early on showed itself to us. We were loosely inspired by the visuals and the essence of the movie.

Broadcast At Dawn

We were also listening to a lot of [indie band] Broadcast on our way to the hikes, Hope Sandoval's solo projects and Thom Yorke at night. We were sharing music back and forth with each other. I want Not for Radio to be very much of the season. We wrote the entire album in three weeks, and what's interesting is that the tracklist [follows the] order in which we wrote the songs. It's very much of the moment.

Natural Psychedelia

Sam and Luca dabbled a little bit with psychedelics, but I just felt like I was already living in a psychedelic time because I was experiencing a world that I had never experienced before. I had never been in upstate New York trekking through snowy woods. There was one morning that we walked on a frozen lake — literally walking on water! Psychedelic moments continuously happened that expanded my awareness, just like a psychedelic [substance] would, without ever having to dabble. Nature was showing itself to me in ways that I had never experienced before, which informed the album.

JAXON WHITTINGTON

FOR YOUR CONSIDERATION

BEST TRADITIONAL POP VOCAL ALBUM

SLEIGH
JESSICA VOSK

A HOLIDAY SEN-SLEIGH-TION

FEATURING NEIL PATRICK HARRIS, SCOTT HOYING, ARIANA DEBOSE, DAVID FOSTER
ALBUM PRODUCED BY SCOTT M. RIESETT, MARY-MITCHELL CAMPBELL, JESSICA VOSK, TERRENCE MECK MIXED BY LAWRENCE MANCHESTER
MASTERED BY OSCAR ZAMBRANO ART DIRECTION BY DEREK BISHOP

BEST TRADITIONAL POP VOCAL ALBUM

BROADWAY EN SPANGLISH
FLORENCIA CUENCA

SHOWTUNES WITH A MEXICAN TWIST

SONGS FROM *SMOKEY JOE'S CAFÉ, COMPANY, HAMILTON, NEXT TO NORMAL, FROZEN, RENT, WAITRESS, WICKED, SONGS FOR A NEW WORLD, NEW YORK NEW YORK*

ALBUM PRODUCED BY JAIME LOZANO & DEMIÁN CANTÚ
CO-PRODUCED BY VICTORIA KÜHNE MIXED BY DEMIÁN CANTÚ
MASTERED BY OSCAR ZAMBRANO ART DIRECTION BY DEREK BISHOP

BEST GLOBAL MUSIC ALBUM

SONGS BY AN IMMIGRANT VOL. 3
JAIME LOZANO & THE FAMILIA

ALL-NEW LATIN SONGS BY THE AWARD-WINNING SONGWRITER AND HIS FAMILIA

FEATURING TONY SUCCAR, TROOKO, PAQUITO D'RIVERA, JAIR ALCALÁ & EL PLAN, TOM KITT, KRYSTINA ALABADO, LORNA COURTNEY, FLORENCIA CUENCA, ALINE MAYAGOITIA, JOEL PEREZ, DIDI ROMERO SONGS BY JAIME LOZANO, GEORGIE CASTILLA, TOM KITT, REYNOLDS ROBLEDO, NATHAN TYSEN, DAVID DAVILA, NEENA BEBER, MARINA PIRES, TOMMY NEWMAN, FLORENCIA CUENCA ALBUM PRODUCED BY JAIME LOZANO & DEMIÁN CANTÚ
CO-PRODUCED BY VICTORIA KÜHNE & SEAN PATRICK FLAHAVEN RECORDED & MIXED BY DEMIÁN CANTÚ
MASTERED BY OSCAR ZAMBRANO ART DIRECTION BY DEREK BISHOP

CONCORD THEATRICALS
RECORDINGS

Q&A

Djo onstage in New York in May.

SASHA LECCA FOR ROLLING STONE

Stranger Things Have Happened

WITH THE FIRST INSTALLMENT of a three-part final season of Netflix's *Stranger Things* set to begin Nov. 26, Joe Keery, 33 — who plays the beloved bully-turned-babysitter Steve Harrington — knows he has a busy fall in front of him. But just as his major TV role wraps, another opportunity is ahead: to join the Grammys' best new artist race for his off-screen role as the alt-rock artist Djo. Continuing the momentum from his breakout 2024, during which his dreamy synth-pop song "End of Beginning" went viral and peaked at No. 11 on the Billboard Hot 100, Keery returned in April with *The Crux*, his classic rock-influenced third full-length. The album's lead single, "Basic Being Basic," topped the Alternative Airplay chart in July, and he's since been touring across the globe, including a stop at Lollapalooza in Chicago. Prior to kicking off his autumn string of shows — billed as the Another Bite Tour — he treated fans to the 12-track surprise release *The Crux Deluxe*, which arrived Sept. 12 and extends the universe of his third album. "*The Crux* was the cookies, and these are the scraps from the dough," he says with a laugh. "Eat it raw."

Why did you want to release another full album in the world of *The Crux*?
The songs are all from the same period. I was pretty productive when I was writing. We had an imperative to be like, "Let's not leave the song unless it's 80% done or else the song doesn't really exist." I'm extremely happy with the way [*The Crux*] is organized — it just feels clear to me. And then I felt like with [*The Crux Deluxe*], I was released of the pressure. It can be like the punk little brother of *The Crux*, where it's just a little bit more all over the place. And in taking that pressure off, there are things that I think are even better, too.

Have there been any unexpected challenges from a full year of touring the world?
The whole thing is definitely a challenge, but I do love that you get better. Bit by bit, you start to chip away at the thing — the shows that we were doing at the end of this run, there's no way we could've done that at the beginning. It doesn't matter if you miss this note or that note. It's really about the whole show.

As an actor who can always get another take when filming, is that hard to grapple with?
Definitely. It brings me back to my theater roots, but you got to embrace that. The quicker you can shake things off and not sweat the small stuff, the more fun it becomes.

You said you felt less pressure ahead of releasing the deluxe. Were you feeling it in the lead-up to *The Crux*?
I was putting it on myself, for sure. The album was the first thing out after "End of Beginning" had done well, so it's like, "How do you follow something like that up?" *The Crux Deluxe* is not about blowing up any streams. It's just to give people more stuff to check out that we were doing. With this larger body of work now, it's 24 songs — it's a fair amount of music. I feel like it paints a bigger picture of the whole thing. Even though I think they both stand alone on their own, hopefully it'll give people a little peek behind the curtain.

On the electro-pop track "Mr. Mountebank" you sing, "Climb fast, money talks." Is that in response to the sweeping success of "End of Beginning"?
It's a weird-ass song with some crazy fucking lyrics. It's not *only* that, but that is definitely a part of it. It's funny: You write a song initially because it's about something in your life, then the song becomes famous, and then you're responding to your own song. (*Laughs.*) Kind of up my own ass.

***The Crux* has been submitted for several general field and rock/alternative Grammy Award categories. What would a nomination mean to you?**
Everybody wants to be recognized. To be honest with you, it has been so far out of the realm of possibility up until this point in my life, where I'm like, "Sure, it would be cool." It's not my primary concern. It's similar to acting: If you get awarded something, maybe your access becomes a little better — you could work with people that you'd want to work with. But I have a pretty small apartment. I wouldn't have any room for Grammys. (*Laughs.*)

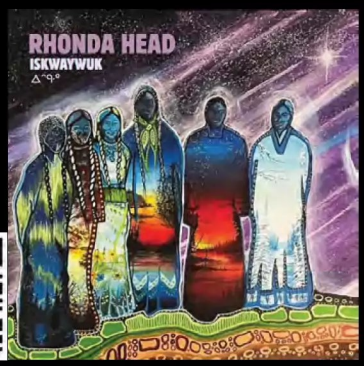
What are your plans for 2026?
I have no idea. It'd be great to do an acting job; I'm having a lot of fun making and recording music. I'm at the end of this big chapter with *Stranger Things*, so it'd be fun to reinvigorate myself and have a project that would do that. I would be really grateful for that.

—JOSH GLICKSMAN

Congratulations to our Indie Collaborative members and the incredible music they created this year!

Best Americana Album: SHADES OF LIGHT
www.kenholtmusic.com

Best New Age, Ambient or Chant Album
www.shirleycason.com/outthererightthere



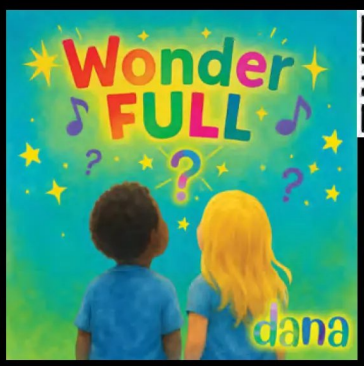
Best Regional Roots Music Album
Best Album Cover
www.rhondahead.com/fyc

"Marks' songwriting skills have reached a point where she is among the best of them, famous or local…(the album) forces the listener to wonder how it would have fared if it were released in the singer-songwriter era of the 1970's."
~Bill Copeland Music News

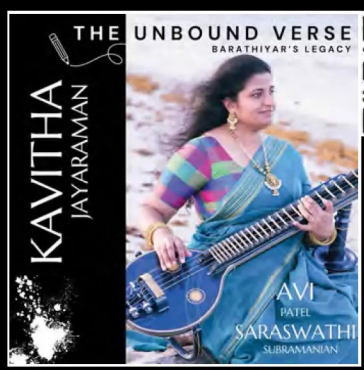
"The songs are lyrically compelling and well-executed…nicely flowing compositions from start to finish."
~Luke Wolk, Radio Guitar One

Best Folk Album: THE SILENCE OF THE STARS
Record of the Year • Best Americana Performance "Pain Changes Everything"

Best Children's Music Album
andyz.com/myvoice

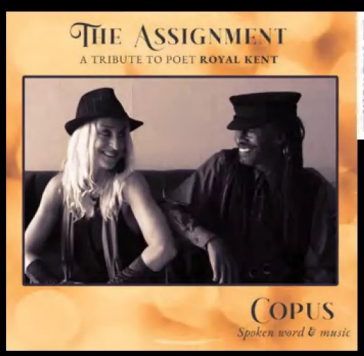


Best Children's Music Album
www.danasmusicplayground.com/fyc

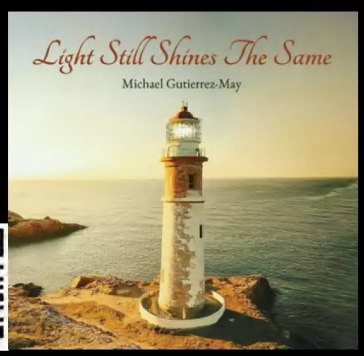


Best Global Music Performance:
"Veera Sudandiram" & "Chandiran Oliyil"
www.kavithajayaraman.com/fyc

Best Contemporary Blues Album
hitmanbluesband.com/fyc



Best Spoken Word Poetry Album
copusmusic.com/fyc-the-assignment-copus

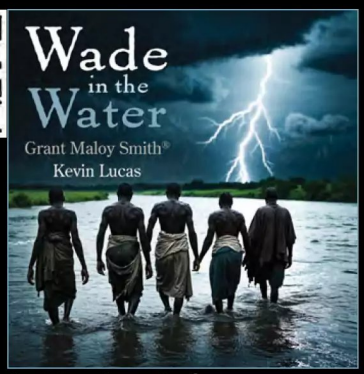


Best Alternative Music Album
www.mgutierrezmaymusic.com

Sandy Hall • Full Circle
For complete FYC categories, visit:
www.sandyhallmusic.com/fyc-2025

INDIE ARTISTS: Join the Indie Collaborative at no cost today!
www.indiecollaborative.com/join

Best Contemporary Classical Composition
davidlanz.com/fyc



Best Americana Performance
www.grant-maloy-smith.com/fyc

Best Music Film
www.janisiandocumentary.com

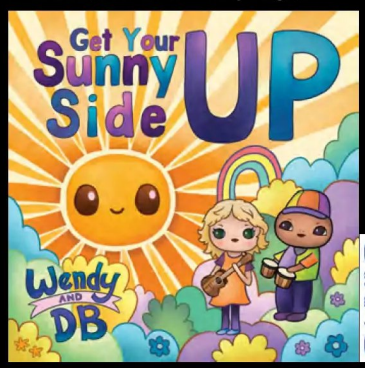
Best Traditional Pop Vocal Album
Best Jazz Performance: "I Only Have Eyes For You" (feat. Kandace Springs)

"This album is truly a gem! ...this entire album is a joy to experience. Absolutely love it!"
~Wouter Kellerman, 3-time GRAMMY® Winner

"Very nicely done!....such a great vibe."
~Kitt Wakeley, 2-time GRAMMY Winner

*"An hour with **Another Day** feels like a respite from modern life – Medd & Shaw have created a true haven".*
~Natali Abernathy, Indie Boulevard

Best Americana Album - ANOTHER DAY
Best Americana Performance - "Let it All Fall Down On Me"
Best Global Music Performance - "Diamond Eyes (ft. Juan Pablo Palencia)"

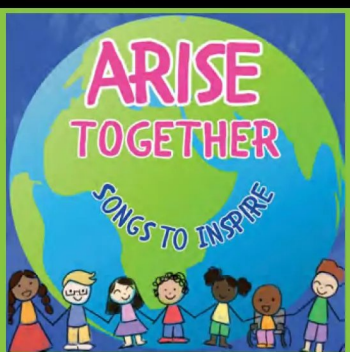


Best Children's Music Album
www.wendyanddb.com/sunnysideup

Best Americana Album
andrewmoorehooch.com/for-your-consideration

Best Instrumental Composition
Best Music Video
conta.cc/45iZkN3

The Bluestone Sisters are honored to have five of their original songs from Leenie's Library on the album, ARISE TOGETHER - SONGS TO INSPIRE.



A special thanks to Ricky Persaud, Jr. for his delightfully inventive arrangement of "At Mr. Weintraub's Grocery Store," featured on the album.

Best Children's Music Album: ARISE TOGETHER - SONGS TO INSPIRE • www.onelittlefinger.com/arise-together
Best Arrangement, Instruments and Vocals: Ricky Persaud, Jr. "At Mr. Weintraub's Grocery Store"
www.leenieslibrary.com

October 3rd, 2025

BEN KWELLER

Dear fellow creator,

When my 16-year old son, Dorian, died in 2023, I thought my life was over. At some point, I don't know when, out of PURE SURVIVAL, I managed to pick myself up enough to hold a guitar - to sit at a piano. Some days I wailed in misery. Some days beautiful music came out.

Eventually **Cover The Mirrors** was born — the most emotionally raw project I've ever worked on.

This is me facing the unthinkable and letting my guard down. This is me walking through the fire in order to survive. This is the process that made me feel closer to my son, closer to myself, to my family, to God.

What began as survival became healing — and then connection. The love I've received from fans, strangers, and so many of you reminded me of the power of community.

My friends **Waxahatchee, MJ Lenderman, The Flaming Lips,** and Jason Schwartzman (**Coconut Records**) lent their hearts to this album. Though Dorian had already left earth, he was with **us** in the studio.

Now I'm back on tour meeting **people who** carry their own grief and loss. Their stories remind me that music saves us when nothing else can. It saved me.

XOXO

“Ben Kweller is one of the great American songwriters”

– Jack Antonoff

“One of my favourite records of the year from one of my favourite songwriters and artists... Cover The Mirrors is heartbreaking and uplifting at the same time, and really takes you on a journey through grief and love.”

– Ed Sheeran

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CINDERELLA SWEEP

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"Megan Piphus Gives Young Girls a Voice on 'Cinderella Sweep'." — *Nashville Scene*

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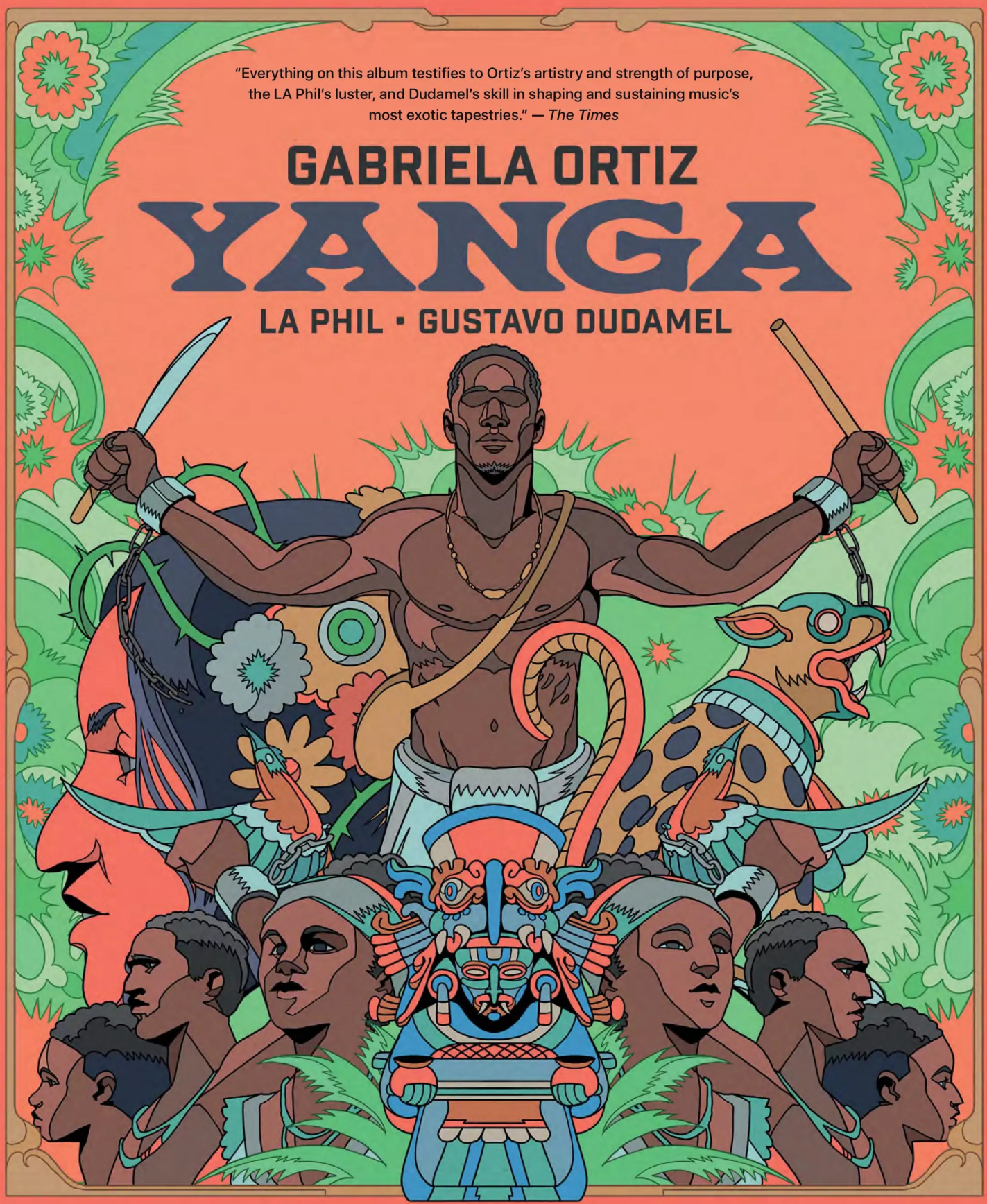
"Everything on this album testifies to Ortiz's artistry and strength of purpose, the LA Phil's luster, and Dudamel's skill in shaping and sustaining music's most exotic tapestries." — The Times
GABRIELA ORTIZ
YANGA
LA PHIL • GUSTAVO DUDAMEL

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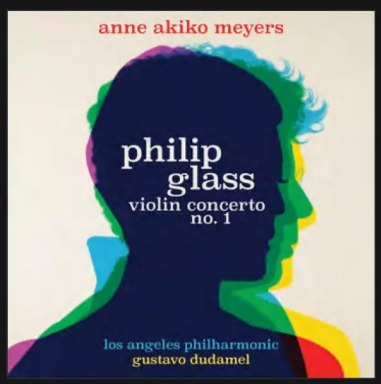

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GLASS: VIOLIN CONCERTO NO. 1
ANNE AKIKO MEYERS, LA PHIL, GUSTAVO DUDAMEL

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OUR SONG, OUR STORY
DAMIEN SNEED, GRIOT STRING QUARTET,
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BEST OPERA RECORDING

HUANG RUO: AN AMERICAN SOLDIER
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PLATOON

2026

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THE RACE IS ON

GET TO KNOW SOME OF THE BRIGHTEST STARS VYING FOR NOMINATIONS AHEAD OF THE 68TH ANNUAL GRAMMY AWARDS — AND LET THE CAMPAIGNING BEGIN

2026 grammy PREVIEW

The Ambassador

Bad Bunny became one of the world's biggest superstars — and the just-announced Super Bowl LX halftime show headliner — by leaning into his native Puerto Rico. And, as he discusses with his countryman Residente, the island remains the driver of his creativity

BY LEILA COBO

PHOTOGRAPHED BY DIWANG VALDEZ

Bad Bunny photographed Sept. 3 at Coliseo de Puerto Rico José Miguel Agrelot in San Juan.

Styling by Storm Pablo
Elder Statesman blanket.

ON THE PENULTIMATE NIGHT of his sold-out 31-show residency in San Juan, a visibly emotional Bad Bunny stood in front of the towering "mountain" he had ordered erected on the floor of the Coliseo de Puerto Rico José Miguel Agrelot and delivered a message of love.

"Value every minute, every second that life and God gifts us," he told the crowd of 15,000, his voice shaking at times. "Thank you, thank you. And to those who one day left Puerto Rico dreaming of coming back, and to those of us who are still here, I don't want to leave!"

"I don't want to leave" — *No Me Quiero Ir de Aquí* — the name Bad Bunny gave his Puerto Rican residency, is intrinsically tied to his album *DeBÍ TiRAR Más FOToS* (I Should Have Taken More Photos), a love letter to Puerto Rico and the island's music that Bad Bunny dedicated on its back cover "to all the Puerto Ricans around the world."

It may as well have said, "To all the world around Puerto Rico." Since the album's Jan. 5 release (on the eve of Three Kings' Day, a significant holiday on the island) and since the July 11 launch of the residency, "No me quiero ir de aquí" has become a rallying cry of pride for both Puerto Ricans and the multicultural global diaspora that has seen itself reflected in Bad Bunny's most autochthonous songs.

Just nine months after its release, the success of *DeBÍ TiRAR MáS FOToS* — which spent four nonconsecutive weeks at No. 1 on the Billboard 200 — has been breathtaking, particularly for an album that delves into styles like *plena* and salsa and that Bad Bunny describes as a labor of love with "zero" commercial expectations. Globally, it's a phenomenon, a unifier of cultures, an incentive to dance, an enraptured call for love and celebration. It all boils down to Bad Bunny's island, with its dichotomy of stunning natural beauty and miasma of economical issues, the place he calls home and says he "always returns to." As his star has risen, the performer born Benito Antonio Martínez Ocasio has become the most passionate and effective ambassador in Puerto Rican history. Come February, he'll have his biggest platform yet when he headlines the Super Bowl LX halftime show in Santa Clara, Calif.

Hundreds of thousands of fans — who can now distinguish between a plena and a salsa and know that the old man in Bad Bunny's videos is 90-year-old Puerto Rican actor Jacobo Morales — flocked to Puerto Rico to see the residency, which ran from July to September. Once there, audiences experienced a "*party de marquesina*" (backyard party) set to the backdrop of the production's massive mountain and its now-iconic *casita* (little house) — designed to resemble the houses found in a typical Puerto Rican neighborhood — built inside the Coliseo. A host of celebrities, from LeBron James to Jon Hamm, partied at the casita, and dozens of artists — including Young Miko, Arcángel, Ricky Martin and Rubén Blades — performed as guests at the show.

Among them was longtime pal Residente (real name: René Pérez Joglar), the irreverent Puerto Rican rapper known for incisive lyrics, social pronouncements and his passion for the island's politics. In Bad Bunny, he found a similar, though gentler, iconoclast. The two became fast friends after meeting for dinner at a San Juan restaurant in December 2017 and collaborated musically on the 2019 singles "Bellacoso" and "Afilando los Cuchillos," the latter an incendiary anti-government track released after Bunny and Residente paid a surprise nighttime visit to then-governor Ricky Rosselló.

> **"When I released *Un Verano Sin Ti*, I knew it was so big, I made a decision: I didn't want to force myself to top it. I didn't care about breaking records or being No. 1. I wanted to make music for Puerto Rico."**
>
> –Bad Bunny

Rosselló would resign his post that same year, but the friendship between the two musicians has endured. After performing once at Bad Bunny's residency and attending as a guest a second time, Residente sat down to interview his friend for *Billboard*. The wide-ranging conversation — which took place the day after the engagement's penultimate show, weeks before Bad Bunny's Super Bowl announcement — spanned nostalgia, music, film and, of course, Puerto Rican pride.

RESIDENTE Man, I'm so pumped to be interviewing you right now. First off, I wanted to ask about your creative process behind this concert's concept — like the mountain, the little house, *flamboyán* tree, the space where the *cuatrista* plays. Where does all that come from?

BAD BUNNY The way I work is kind of messy, but it works for me. I start with one idea, and as I go, other things pop up, and somehow everything fits together. For this show, the first thing I envisioned was the mountain. I had this fantasy of putting an

GROOMING BY GILBERT GONZALEZ PRODUCTION BY SUSFREDO BELLAFLORES AND LAURI VEGA.

BODE jacket, Prada shirt, Comme des Garçons shorts, Marvin Douglas custom tie, Bottega Veneta shoes, Messika jewelry.

ERL

ERL suit, belt and bag; Marni shoes.

actual mountain in the middle of the Choli [the Coliseo] — like someone took a chunk of the island's center and dropped it in the Choli.

Since concerts usually need a screen, I thought of using a billboard on the mountain — a kind of ironic take on nature being disrupted. Then the team working on the mountain brought in ideas like the flamboyán tree and the banana plants. I love when people surprise me with ideas I didn't think of.

The casita came later. You know how VIP sections are sometimes awkward, with all the celebrity stuff? I wanted to flip that and make it fun, interactive and cool. So the VIP became Stage B — the house from the album, Jacobo's house, with a kitchen, a sofa, everything. It was like a party de marquesina. People could hang out, be part of the show, and I could share moments with them.

RESIDENTE If the casita is a dream party de marquesina, who would you have loved to have there but didn't?

BAD BUNNY I grew up with backyard parties: Christmas, birthdays, family reunions. And the vibe in the house felt just like that. The energy in the casita when [boxer Félix] Tito [Trinidad] came — it felt like the whole family was celebrating. Tito brought his entire crew — his dad, his kids, his siblings. It was like a family gathering.

Who would I have loved to have there? [Rapper] Tego Calderón, without a doubt. Not even performing — just being there, soaking in the vibe. And maybe Drake. That would've been crazy. Honestly, I wasn't always aware of who was going to show up at the house. Sometimes I'd walk in and be surprised. But I loved how everyone forgot this was a show and just enjoyed the moment.

RESIDENTE After you finish singing [*DeBÍ TiRAR MáS FOToS* track] "Lo Que Pasó en Hawaii," the words "No me quiero ir de aquí" pop up on the screen. What does Puerto Rico need to do to keep people here — to stop them from leaving?

BAD BUNNY The long titles of my albums always have meaning. "No me quiero ir de aquí" is about not wanting to leave Puerto Rico, not wanting to leave the stage and not wanting to leave my home. People from all over the world came here; Latinos who live in the U.S. and who had to leave their countries, or their parents had to leave. It resonates with anyone who had to leave their country or even those who never want to leave.

RESIDENTE It's interesting how the concept of leaving and returning plays into it. It's not just about leaving. It's also about traveling, growing and coming back to impact your home.

> **"I've always done things from the heart, and the cultural impact is a natural consequence of that. Seeing people of all ages at the show was incredible... Some of them dressed up, feeling young again, feeling proud of their Puerto Rican identity. That's the kind of seed this residency planted."**
>
> –Bad Bunny

BAD BUNNY Exactly. It's not the same to leave for growth or exploration versus leaving because you have no choice.

RESIDENTE It also connects with the concept of "*Boricua en la Luna*" [a poem of Puerto Rican longing by Juan Antonio Corretjer adapted into a song by Roy Brown]. Even if people are physically away, they're still here — they're eating *arroz con habichuelas*, keeping Puerto Rican traditions alive wherever they are.

BAD BUNNY Yeah, exactly. In the first visual of the show, Jacobo says, "Wherever we are, this is home. Wherever I go, I'll always be Puerto Rican." That's where the deeper meaning of "No me quiero ir de aquí" starts to click.

RESIDENTE People talk about how your residency boosted Puerto Rico's economy, but beyond the money, the cultural, intangible value of what you've created is immeasurable. What do you think about the cultural impact this residency had on the island's identity?

BAD BUNNY That's something you can't buy or steal. It's one of the things that fulfills me the most. I've always done things from the heart, and the cultural impact is a natural consequence of that. Seeing people of all ages at the show was incredible — young kids, adults, seniors, even people in their 80s and 90s.

Elder Statesman blanket, Prada pants.

Amiri jacket, Prada shirt, Balmain pants, Marvin Douglas jewelry.

> **"I wanted everyone to feel like they were part of this [residency], no matter their background. It didn't matter your musical taste, your political views or anything else. This was for everyone. I wanted people to look back and say, 'I was part of that.' "**
>
> –Bad Bunny

Some of them dressed up, feeling young again, proud of their Puerto Rican identity. That's the kind of seed this residency planted. It's something that'll stay with people forever, whether they're from here or came from abroad.

RESIDENTE OK, switching gears: When you dropped *DeBÍ TiRAR MáS FOToS*, it made me feel guilty for not documenting moments.

BAD BUNNY The title of that song applies to me, too. I don't take many photos, but the meaning isn't 100% literal. It's about living in the moment. That's why I give a speech in the concert where I tell people to put their phones down and take the photo in their heart. That's the one that matters.

RESIDENTE Yeah, sometimes the memory of a moment feels even bigger and more magical than a photo could capture.

BAD BUNNY Exactly. There's this balance between capturing the moment and just living it. The other day, I was interacting with a fan and I went to blow her a kiss, but she missed it because she was trying to grab her phone. She lost the moment! I hope someone else saw it and told her.

RESIDENTE You sang with Gilberto Santa Rosa and Rubén Blades. Which other salsa artist would you have loved to share the stage with? And can you give me your top five salsa legends?

BAD BUNNY Man, I would've loved to perform with Víctor Manuelle. We reached out to him, but his schedule was packed, so it didn't work out. He was the first salsa artist I collaborated with back when I was just starting in trap. It meant so much to me because I was still finding my footing and he believed in me.

As for my top five? Living or passed, I'd say Héctor Lavoe, Frankie Ruiz, Cheo Feliciano, Ismael Rivera, Celia Cruz, Tito Rojas. Tito Rodríguez, too — I love listening to his voice.

RESIDENTE And the orchestra of young musicians you worked with on the album [and who played at the residency], how did that come together?

BAD BUNNY I had the idea for "Baile Inolvidable" and knew I needed the right team to make it happen. I'm secretive when I make music and I like to challenge myself. I could've gone to big-name arrangers, but I had the arrangement in my head and I needed someone to bring it to life. I met Big Jay [producer Jay Anthony Núñez], who plays bongos and campana, and he helped me craft the arrangement on the computer. Then I saw this TikTok of a kid, Julito Gastón, directing an orchestra of other young musicians. He had so much energy, like a mini-Roberto Roena [the famed Puerto Rican salsa musician].

It was an old video and I thought it would be interesting to find him. Turned out Julito was available, and he brought together the musicians I needed. The funny thing is, the names Julito gave me matched the ones Big Jay suggested. These musicians had the hunger and heart I was looking for.

RESIDENTE Would you consider making a full album with them?

BAD BUNNY It's supposed to be a surprise, but yeah. It's pretty obvious it can't end here.

RESIDENTE Are there songs in your setlist that hit you emotionally, where you have to control your feelings?

BAD BUNNY Definitely. It depends on the day and my mood. The first time I performed "La Mudanza," it hit me hard because I was talking about my parents and knew my mom was in the audience. ["DtMF"] gets me sometimes, too, especially the line about playing dominoes with my grandpa. "Lo Que le Pasó a Hawáii" also gets me — it's such an emotional song.

RESIDENTE "Lo Que le Pasó a Hawáii" is such a special song. Now, let's talk about acting, which is something you've begun to do. In my experience, acting has allowed me to be more honest onstage.

BAD BUNNY It's different, but I've told you before, acting is something I've wanted to take on carefully. I've approached it with respect, learning and gaining experience little by little. I've always respected the craft, and I've used acting techniques in my own projects. Wrestling, also. I love wrestling and there's elements of wrestling that I've used during my whole career.

But I've loved the experience of acting so far, especially the most recent films. I've always loved comedy — it's the genre I consume the most, and I've always enjoyed making people laugh. So getting the chance to do something lighthearted and fun, like *Happy Gilmore [2]*, was a dream. And then, at

the same time, I was working on *Caught Stealing*, which was a totally different vibe.

RESIDENTE Do you ever watch playback on set, or do you just trust the process?

BAD BUNNY When I'm making my music videos, I'm all over the playback. But with films, it depends. For *Happy Gilmore*, Adam Sandler trusted me to check it out and see how I was doing. After almost a month of working together, I felt comfortable enough to take a look. With Darren Aronofsky, though, I knew if I messed something up, he'd tell me. Sometimes he'd show me the playback and say, "This is great," and that gave me a lot of reassurance. He wasn't going to let me mess up his movie.

RESIDENTE The guest lineup for your residency was so unexpected, like Luis Fonsi singing "Lo Que le Pasó a Hawáii." It's something you wouldn't imagine because of the genre differences.

BAD BUNNY That was the vision from the start. I wanted everyone to feel like they were part of this [residency], no matter their background. It didn't matter your musical taste, your political views or anything else. This was for everyone. I wanted people to look back and say, "I was part of that." The whole concept was about respecting and loving each other and also taking care of our home and our culture. Everyone was welcome.

RESIDENTE It felt like a Puerto Rican Christmas celebration. It had that warmth and sense of community.

BAD BUNNY Totally. I've said it before and I'll say it again: This residency was unlike anything I've ever experienced. The word that keeps coming to mind for me is "harmony." Across 30 shows, there wasn't a single viral video of people fighting or arguing. Everyone was just happy, dancing and showing love.

RESIDENTE That has a lot to do with the music and your growth as an artist. You're at the top of your game right now. Creatively, how do you outdo yourself?

BAD BUNNY That's what I love most about what I do: thinking about what's next. I'm not focused on reaching some higher level of greatness. I just want to create from the heart and let life, the world and the people decide what it becomes. The other day, we were talking about how artists get into a funk after having everything. I remember a conversation I had with my mom when I started to sing. I told Mami, "I'm afraid of dying out." And she said, "Don't. Just enjoy it." When I had my very first hit, I really thought that was it. All that success that came afterward was crazy to me.

Then, when I released *Un Verano Sin Ti*, I knew it was so big, I made a decision: I didn't want to force myself to top it. I didn't care about breaking records or being No. 1. I wanted to make music for Puerto Rico. This project reminded me that you must trust your vision and sing from the heart.

RESIDENTE When you're a creative person — writing, composing, directing, performing — that spark doesn't go away. What you created here, man, was so special. Seeing what you've done, it teaches me, it inspires me and it makes me so proud to be Puerto Rican.

BAD BUNNY Thank you, man. That means a lot coming from you. [Univision host] Don Francisco better watch out, man. You're killing it.

This interview has been edited for length and clarity.

Av Vattev sweater, vintage Ralph Lauren shorts, Adidas shoes.

Jowell & Randy joined Bad Bunny (center) onstage on Aug. 17 during Bunny's *No Me Quiero Ir De Aquí* residency at the Coliseo de Puerto Rico José Miguel Agrelot.

From Puerto Rico With Love

With a chart-topping album and high-concept residency, **Bad Bunny** topped himself in 2025 — and he did it by prioritizing his island home at every turn

BY LEILA COBO

BAD BUNNY'S TITANIC 2025 started over two years ago, when he penned a single phrase for the song that would become "Baile Inolvidable" while far away from his native Puerto Rico: perhaps in Los Angeles, perhaps New York.

It began with a synth riff one of his producers had sent him, "and the lyrics came to me — 'I thought I'd grow old with you' — and I knew I wanted to do a salsa with it," he says today. "You write that first line and you start working on the album. 'Baile Inolvidable' was one of the first songs."

Bunny let the idea marinate, went on tour and filmed two movies. By the time he turned his full attention to "Baile Inolvidable" around August 2024, the song was fully formed in his head — he just needed someone to bring it to life. He found that someone in Big Jay (real name: Jay Anthony Núñez), a then-22-year-old producer-percussionist who'd never worked on a major production and made salsa versions of trap songs for fun. One of those, uploaded to Instagram, caught Bad Bunny's ear. After months of back and forth with Bad Bunny's team, the two finally met in Puerto Rico.

"He had the entire idea: the winds, the voices, the horns. He was very clear," Big Jay remembers. "We sat side by side for a straight hour, no breaks, and we did the song top to bottom on my computer. He said: 'Today, Aug. 28, I did a global hit with Big Jay.' "

The making of "Baile Inolvidable" provides a glimpse into the making of the chart-topping album that houses it, *DeBí TiRAR MáS FOToS*, which started with Puerto Rico as its backbone and ultimately fused genres from traditional *plena* to elaborate salsa to contemporary reggaetón.

It was yet another departure for the creatively restless Bad Bunny, but a relatively familiar one. "This one was normal because it's the music we hear every day

CHEERY VIRUET

on the island," manager Noah Assad says. "We knew in PR it would be an important cultural moment. I never thought it would be equally special to the world."

DeBí TiRAR MáS FOToS spent four nonconsecutive weeks at No. 1 on the Billboard 200 and is already one of the 10 longest-running No. 1s of all time on the Top Latin Albums chart. (Bad Bunny has four albums on that list, including *YHLQMDLG*, the longest-running No. 1 ever on the chart at 70 weeks.) As of late September, the album's title track and breakout hit, "DtMF," had spent 31 weeks at No. 1 on Hot Latin Songs — not only a personal record for the artist but also the longest run of the decade and the third-longest of all time (only behind Luis Fonsi and Daddy Yankee's "Despacito" and Enrique Iglesias' "Bailando").

But long before the album's release in early January, Bad Bunny and his team had decided to make *DeBí TiRAR MáS FOToS* a tool for Puerto Rico's benefit. "Everything that we do, we put our island first," Assad says. "We want an island with no corruption. We want an island with better education. We want the island to be a great place in the long run. The purpose was always there. We just didn't know how to use it."

Musically, the process began and ended in Puerto Rico. Roughly 95% of the album features live instrumentation — and on an island teeming with musicians, Bad Bunny had hundreds of veterans to pick from. Instead, the album showcases young and lesser-known groups like Los Pleneros de la Cresta, a quartet of young men who perform traditional Puerto Rican plena; the indie quartet Chuwi; and Los Sobrinos, the band formed for the album that comprises mostly young players.

For production, Bunny tapped new talent like Big Jay but also kept longtime collaborators like MAG, a Nuyorican who was eager to dive into Puerto Rican genres and beyond. In fact, MAG had started work on another *DeBí TiRAR MáS FOToS* Hot Latin Songs chart-topper, "NUEVAYoL," which samples El Gran Combo de Puerto Rico's "Un Verano en Nueva York," a full two years before work began on the project.

"[Bad Bunny] made it the first song [on the album] because it's about Puerto Ricans who had to leave the island and ended up in New York," MAG says.

But even before the first note was recorded, Assad and the artist had long spoken about one day staging a Puerto Rican residency. In July 2023, Assad and Alejandro Pabón, partner in Puerto Rican promoter Move Concerts and head of operations for Rimas Nation, Rimas' touring division, had a secret lunch with Jorge Pérez, then-regional GM of Legends Global, whose properties include Coliseo de Puerto Rico José Miguel Agrelot, the only venue on the island that could adequately host a residency of this scale. "I didn't know the album concept, but we had to block the dates in a strategic fashion so no one knew it was him," says Pérez, who is now CEO of Discover Puerto Rico.

"We had a code word for it: the Super Bowl," Pabón says. By August 2024, Assad gave word to "revive the Super Bowl," mindful that Bad Bunny's still-unfinished album was going to be very Puerto Rican. They asked Pérez to set aside three full months, during the summer, because it wouldn't be possible to load in and out between shows.

But rather than a run-of-the-mill residency, the team wanted it to be a Puerto Rican experience. They worked with Vibee, the Live Nation-founded company for destination experiences, to create VIP packages for tourists. Then in January, just two weeks before the tour announcement, "Benito said the first [nine] dates were only for Puerto Ricans, nonnegotiable," Pabón says.

Bad Bunny onstage on July 27 during his residency.

Bad Bunny onstage on Aug. 15 during the residency.

Reasonable pricing — capped at $35 for the cheapest ticket and $250 for the most expensive — was also nonnegotiable. "We didn't lose money, but obviously, we could have made much more. But that's not what this was about," Pabón says. "This was a gift to Puerto Rico."

Bad Bunny and his team aimed for every aspect of the show to be done locally, from vendors to the gigantic mountain that would occupy the Coliseo's floor. The residency's visual centerpiece was constructed over three months in a secret hangar and took 10 days to rebuild in the arena — a task further complicated by the fact that Bad Bunny didn't want any sound systems to be visible on the mountain. "We had to mount the entire sound system in the ceiling, which has never been done by anyone in any tour," production supervisor Rolando "Rolly" Garbalosa says.

All told, 460,000 total tickets were sold across the 30 dates, according to Pabón, with more than a quarter-million purchasers coming to the island expressly for the shows. Some are calculating the economic impact of the residency at $500 million, Pérez says.

The final flourish was *No Me Quiero Ir de Aquí: Una Más*, an encore 31st show open only to Puerto Rican residents that became the most watched single-artist performance on Amazon Music when the platform livestreamed it on Sept. 20. Moreover, it served as the launch pad for a broad partnership between Amazon and the artist in Puerto Rico that includes economic development, agricultural initiatives and STEM educational programs, all centered on local growth.

"I want to be clear that I'm Puerto Rican and that's why I do the music I do," Bad Bunny says. "This album is dedicated to Puerto Rico, and I speak of things that are possibly only relevant there. And yes, it was big in Puerto Rico, but not just there. That's what surprised me most."

Bad Bunny further cemented his global icon status when he was announced in late September as the halftime show headliner at the upcoming Super Bowl LX — and, naturally, he did so with a nod to the island that means so much to him.

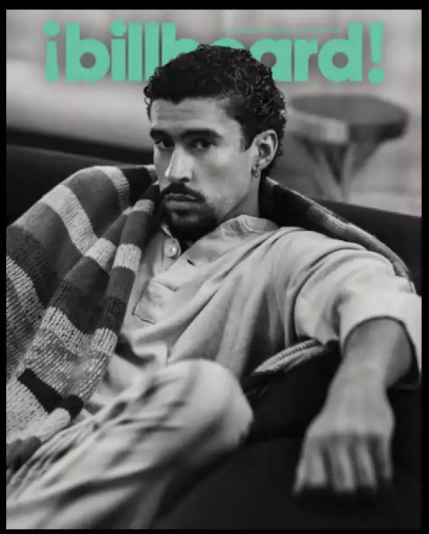
"The excitement I feel, more than for myself, is for all those who ran countless yards so I could score a touchdown... for my people, my culture and our history," he said in a statement. "Go and tell your *abuela* that we will be the Super Bowl halftime show."

ISLAND BEATS

GLOBAL HEAT

As **BAD BUNNY** wraps his blockbuster Puerto Rico residency, launches a global stadium tour and prepares to headline the Super Bowl halftime show in 2026, the Grammy contender covers nearly all of *Billboard*'s global editions for *Billboard*'s first-ever worldwide cover featuring a Latin star

PHOTOGRAPHED BY DIWANG VALDEZ



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JELLY ROLL
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HALLELUJAH

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LAINEY WILSON

Somewhere Over Laredo

RECORD OF THE YEAR • SONG OF THE YEAR
BEST COUNTRY SONG • BEST COUNTRY SOLO PERFORMANCE

"ONE OF HER MOST COMMANDING, DYNAMIC VOCAL PERFORMANCES TO DATE"
billboard

"LAINEY WILSON ISN'T JUST MAKING HITS, SHE'S BUILDING A LEGACY"
ALL COUNTRY NEWS

"REFRESHINGLY NEW, PROVING HER STORYTELLING PROWESS ONCE AGAIN"
Parade

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“ WILDFLOWER BOASTS SOME OF EILISH’S MOST MATURE SONGWRITING YET, IN TERMS OF BOTH CRAFT AND PERSPECTIVE. ”
billboard
“ REACHING GREAT HEIGHTS,SOUNDING COLOSSAL AND TOWERING. ”
STEREOGUM
BILLIE EILISH
WILDFLOWER

“ WITH *TROPICOQUETA*, KAROL G DELIVERS AN ALBUM FOR PEOPLE WHO LOVE LATIN MUSIC AND SHOW BUSINESS AS MUCH AS SHE DOES. HER AMBITIOUS VISION IS SHAPED BY THOSE WHO’VE COME BEFORE HER AND DEDICATED TO THE COMMUNITIES WHO LIFT HER UP ”
Pitchfork
KAROL G
TROPICOQUETA
“ WITH HER FIFTH STUDIO ALBUM, *TROPICOQUETA*, KAROL SET OUT TO CAPTURE THE EMOTIONS AND EMPOWERMENT SHE FELT ON STAGE ”
VARIETY
Bichota
RECORDS

ANYMA

THE END OF GENESYS

"AN IMMERSIVE FANTASIA THAT BLURS THE LINE BETWEEN CONCERT, CONCEPT, AND CINEMA."

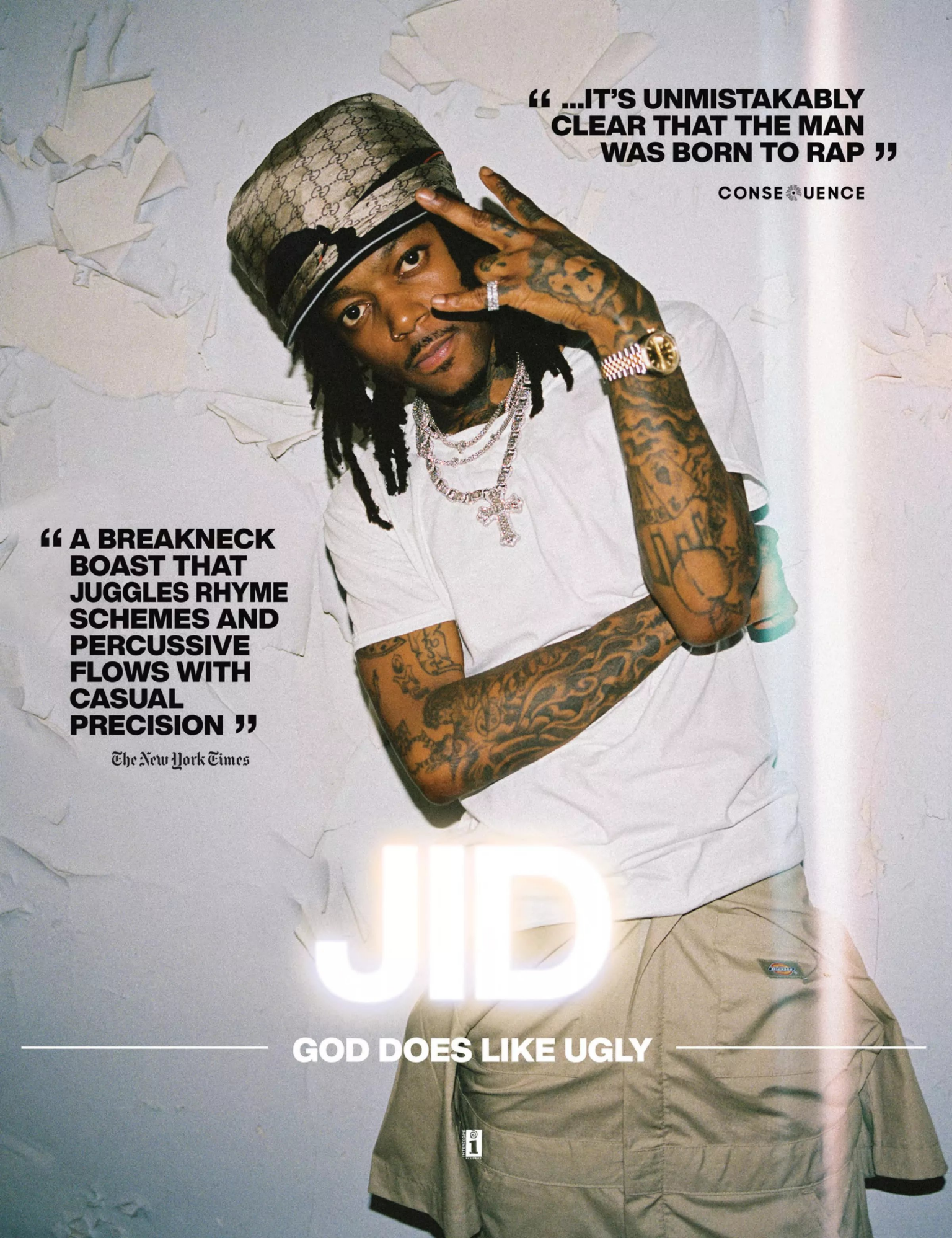
VARIETY

"ANYMA'S FORWARD-THINKING APPROACH HAS REDEFINED THE ELECTRONIC MUSIC LANDSCAPE IN RECENT YEARS, CAPTIVATING AUDIENCES AROUND THE WORLD."

BBC

“ EXPANDING BEYOND PLAYLISTABLE TRAP PREREQUISITE AND THE WISTFUL SOUL CHOPS THAT SIGNAL A SERIOUS RAP ALBUM. ”
Pitchfork
“ *GLORIOUS* IS A TRIUMPH OF SOUTHERN LYRICISM THAT SHOWS OFF THE MEMPHIS STAR IN NEW MULTITUDES. ”
npr
GloRilla
GLORIOUS
CMG
THE LABEL
INTERSCOPE RECORDS

“ WITH ITS MIX OF SMOOTH MELODIES AND INTRICATE PRODUCTION, IT STRIKES A BALANCE BETWEEN INTROSPECTIVE AND FUN — A FULFILLING LISTEN FROM START TO FINISH. ”
DORK
FINNEAS
FOR CRYIN' OUT LOUD!
“ HIS MOST UPLIFTING AND RAW BODY OF WORK TO DATE. ”
UPROXX

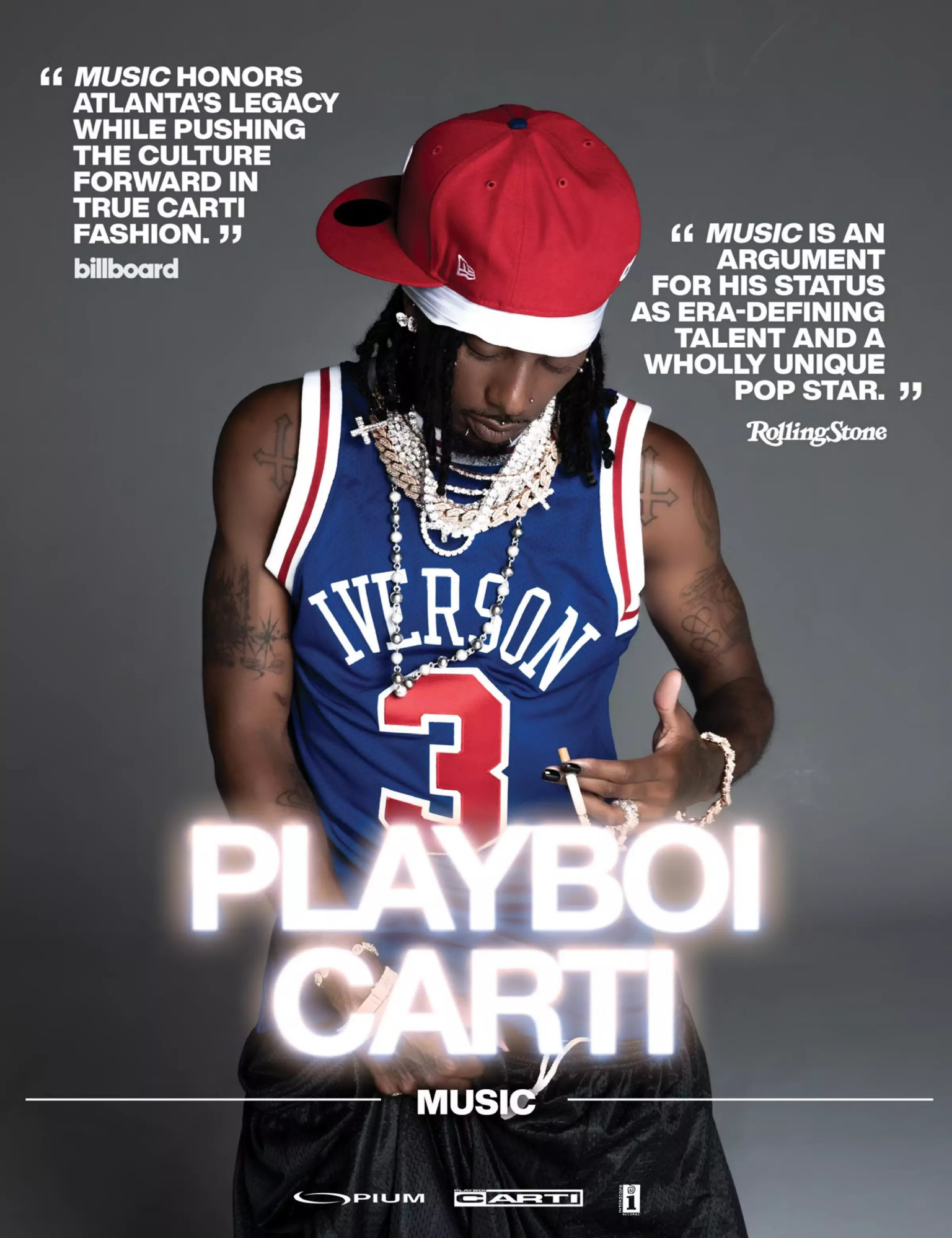

“ ...IT’S UNMISTAKABLY CLEAR THAT THE MAN WAS BORN TO RAP ”
CONSEQUENCE
“ A BREAKNECK BOAST THAT JUGGLES RHYME SCHEMES AND PERCUSSIVE FLOWS WITH CASUAL PRECISION ”
The New York Times
JID
GOD DOES LIKE UGLY

LUCY DACUS
FOREVER IS A FEELING
“ ONE OF THE MOST ESSENTIAL VOICES IN MODERN INDIE ROCK. ”
THE NEW YORKER
“ THE DREAMIEST STAR IN INDIE ROCK’S CURRENT PANTHEON. ”
npr music
GEFFEN

“ MUSICALLY AND THEMATICALLY UPDATES THE CONCEPT OF HEARTLAND ROCK. ”
Rolling Stone
lost XX
MGK
lost americana
“ MGK HAS GONE FROM HOMETOWN HERO TO ONE OF RAP AND ROCK’S MOST ELECTRIFYING ACTS. ”
People

“ LUSH R&B BALLAD ”
STEREOGUM
SUMMER WALKER
HEART OF A WOMAN
“ ONE OF WALKER’S SUPERPOWERS IS DIVING INTO COMPLEX LOVE THEMES IN A WAY THAT CONNECTS WITH AUDIENCES AT A DEEPER LEVEL. ”
RATED R&B
LVRN

“ IN A WORLD OF SO-CALLED LOWERCASE POP, GAGA STILL HAS THE CAPS-LOCK ON IN A BOLD, 96-POINT FONT. ”
The New York Times
LADY GAGA
MAYHEM
“ ONE OF HER MOST SONICALLY CHALLENGING AND UNIFORM ALBUMS YET... THE YEAR’S STRONGEST POP RELEASE. ”
Rolling Stone


“ MUSIC HONORS ATLANTA’S LEGACY WHILE PUSHING THE CULTURE FORWARD IN TRUE CARTI FASHION. ”
billboard
“ MUSIC IS AN ARGUMENT FOR HIS STATUS AS ERA-DEFINING TALENT AND A WHOLLY UNIQUE POP STAR. ”
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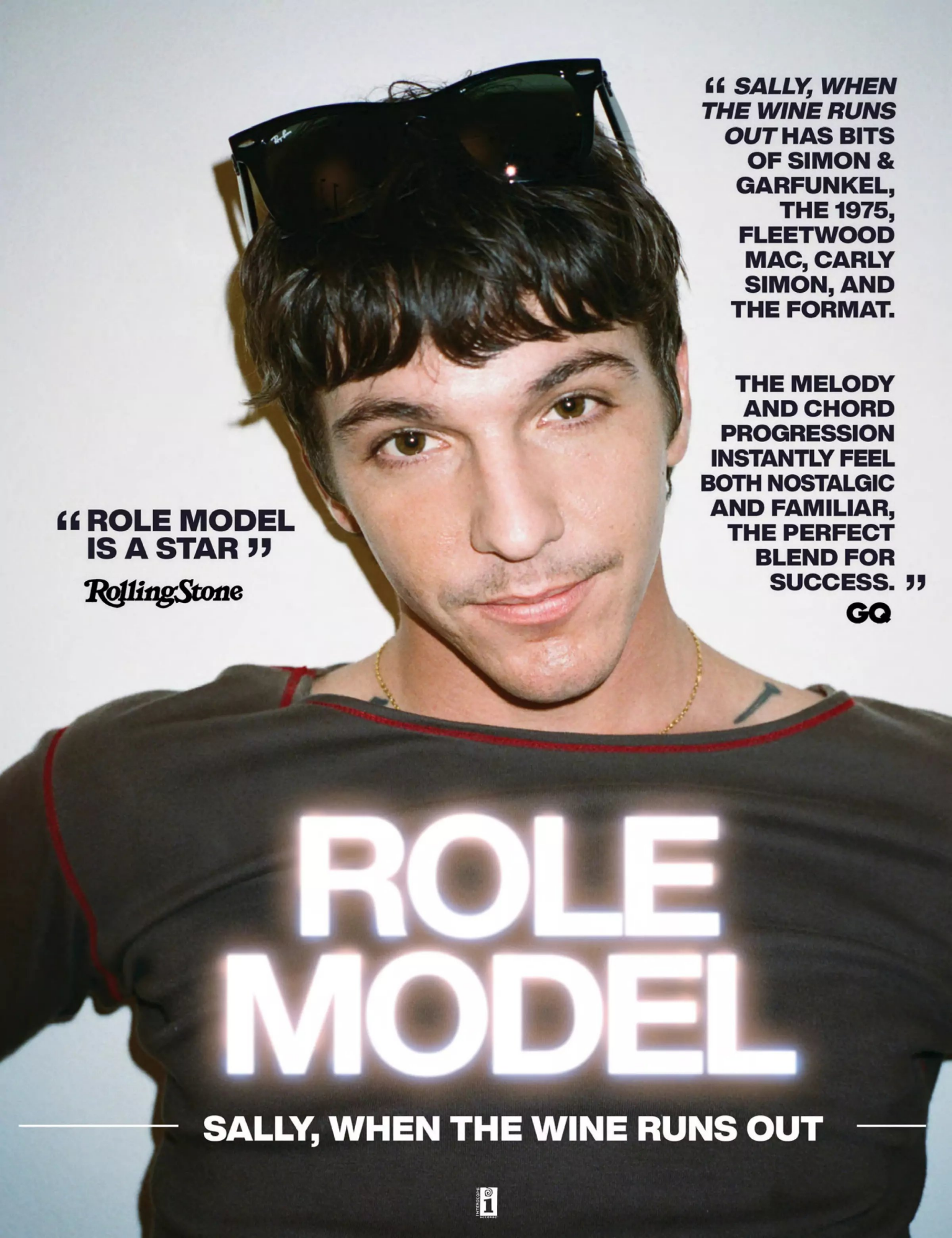

“ SALLY, WHEN THE WINE RUNS OUT HAS BITS OF SIMON & GARFUNKEL, THE 1975, FLEETWOOD MAC, CARLY SIMON, AND THE FORMAT.
THE MELODY AND CHORD PROGRESSION INSTANTLY FEEL BOTH NOSTALGIC AND FAMILIAR, THE PERFECT BLEND FOR SUCCESS. ”
GQ
“ ROLE MODEL IS A STAR ”
RollingStone
ROLE MODEL
SALLY, WHEN THE WINE RUNS OUT

KATSEYE

GABRIELA

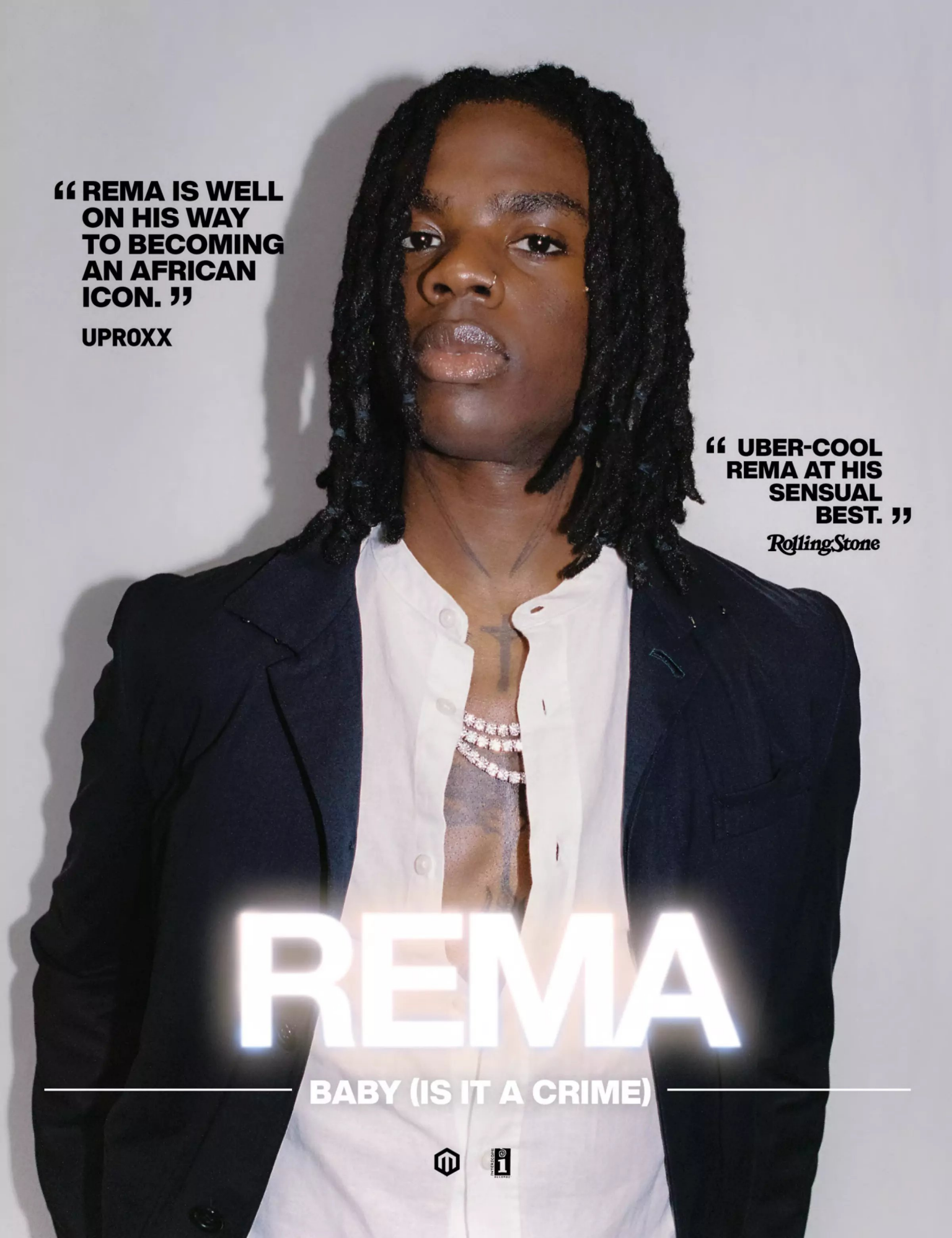
“ SUCCESSIVE HITS, A SOCIAL MEDIA PRESENCE SO ENDLESSLY MEMEABLE IT RIVALS THAT OF WORKING COMEDIANS, AND A PLETHORA OF VIRAL LIVE PERFORMANCES HAVE TURNED KATSEYE INTO THE VERY THING THEY TRAINED FOR YEARS TO BECOME: STARS ”

FLAUNT

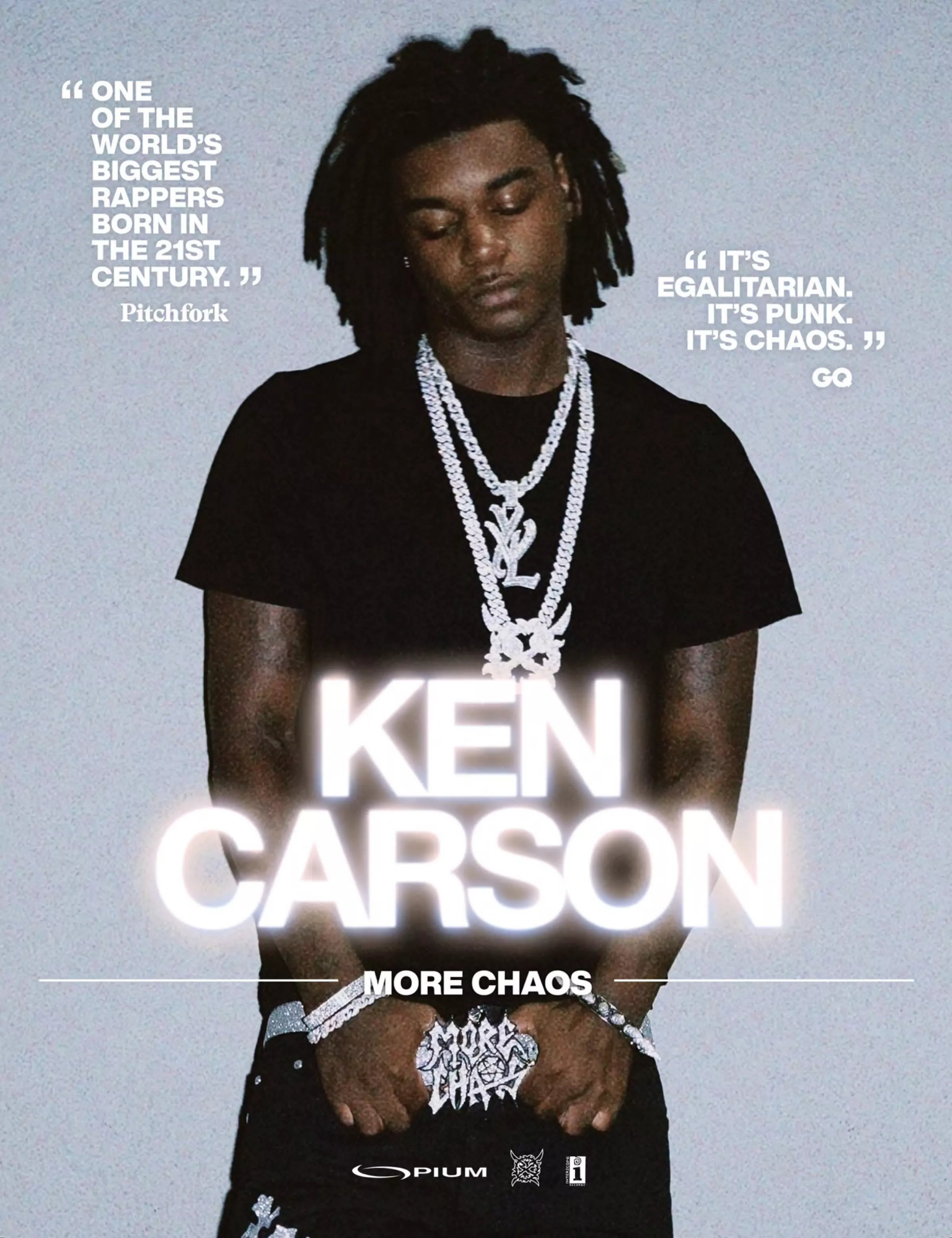
“ GLOBAL GIRL GROUP KATSEYE IS RESHAPING POP MUSIC THROUGH A MULTICULTURAL K-POP LENS. ”

COMPLEX

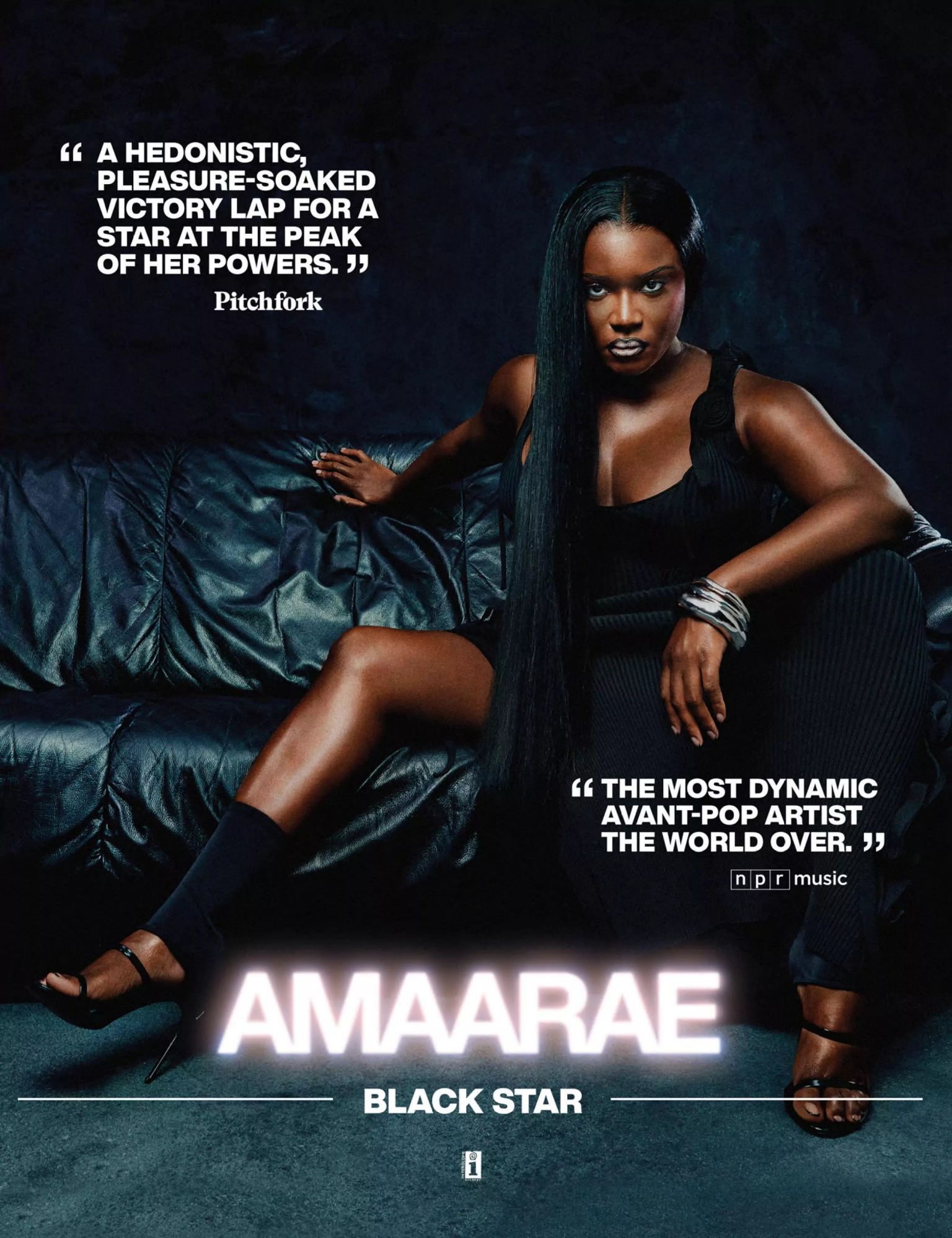
HYBE × GEFFEN


“REMA IS WELL ON HIS WAY TO BECOMING AN AFRICAN ICON.”
UPROXX
“UBER-COOL REMA AT HIS SENSUAL BEST.”
Rolling Stone
REMA
BABY (IS IT A CRIME)

“ ONE OF THE YEAR’S MOST DELIGHTFUL POP BLOWOUTS ”
RollingStone
“ SHE’S THE JOAN JETT OF MODERN POP ”
THE TIMES
RENEÉ RAPP
BITE ME


“ ONE OF THE WORLD’S BIGGEST RAPPERS BORN IN THE 21ST CENTURY. ”
Pitchfork
“ IT’S EGALITARIAN. IT’S PUNK. IT’S CHAOS. ”
GQ
KEN CARSON
MORE CHAOS
MORE CHAOS
OPIUM

“ THAT’S SO TRUE CRYSTALLIZES GRACIE ABRAMS’ SONGWRITING APPEAL. ”
billboard
GRACIE ABRAMS
THAT’S SO TRUE
“ A TRUE STAR-MAKING HIT ”
NYLON


“ A HEDONISTIC, PLEASURE-SOAKED VICTORY LAP FOR A STAR AT THE PEAK OF HER POWERS. ”
Pitchfork
“ THE MOST DYNAMIC AVANT-POP ARTIST THE WORLD OVER. ”
npr music
AMAARAE
BLACK STAR

MAROON 5

LOVE IS LIKE

"SMOOTH, FUNKY POP MUSIC — LIKE THE SULTRY *ALL NIGHT*."

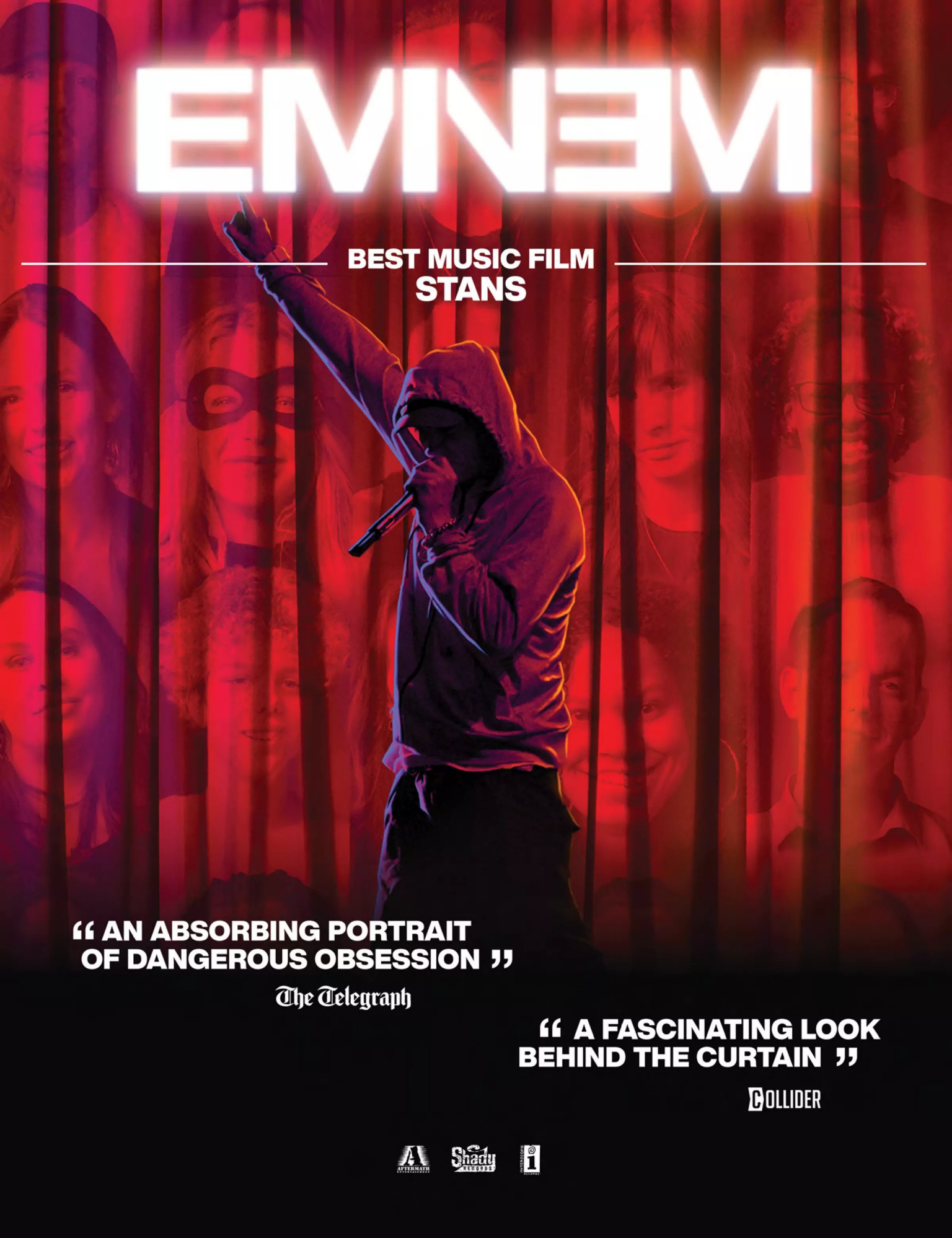
AP Associated Press

"A MUSICAL CALLBACK TO THE SOUNDS THAT FANS HAVE COME TO EXPECT FROM MAROON 5."

Forbes

ELTON JOHN &
BRANDI CARLILE
WHO BELIEVES IN ANGELS?
“ DELIGHTFUL WAYS OF BLENDING THEIR A-GAMES BEST ALBUMS OF 2025 (SO FAR) ”
VARIETY
“ A TOUR DE FORCE... POWERFUL AND EMOTIONAL ”
★★★★★ Daily Mail
EMI

“ RODRIGO AND NETFLIX BRING ONE OF THE YEAR’S MOST EXCITING TOURS DIRECTLY INTO FANS’ HOMES. ”
Rolling Stone
OLIVIA RODRIGO
BEST MUSIC FILM
GUTS WORLD TOUR
“ OLIVIA RODRIGO: GUTS WORLD TOUR FURTHER CEMENTS JUST HOW ASSURED THE SHOW WAS AS A CAPTIVATING BLAST OF GUITAR-DRIVEN ENERGY, FROM A 21-YEAR-OLD STAR WHO HAS CLEARLY EARNED HER ROCKER’S LICENSE. ”
VARIETY
NETFLIX
GEFFEN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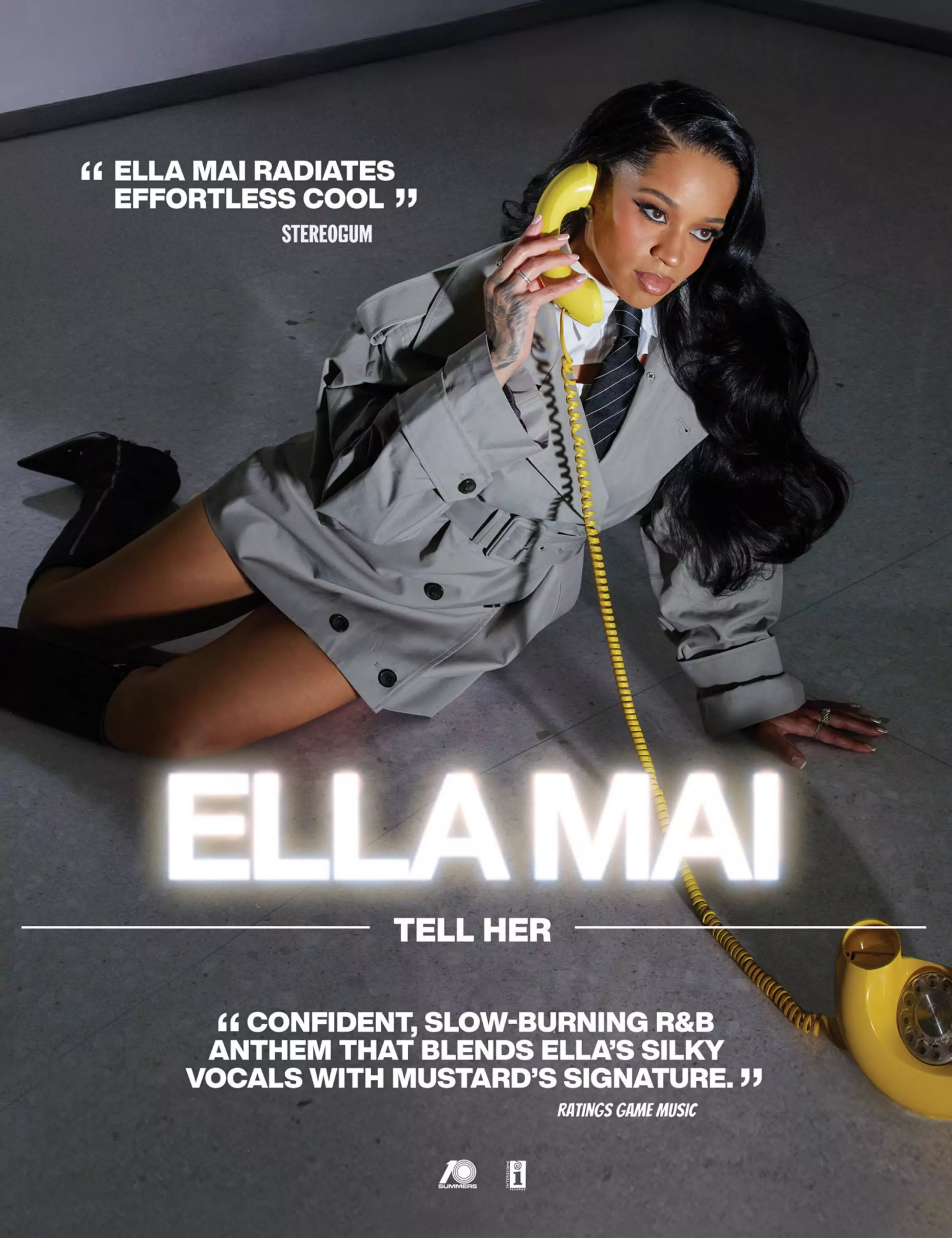
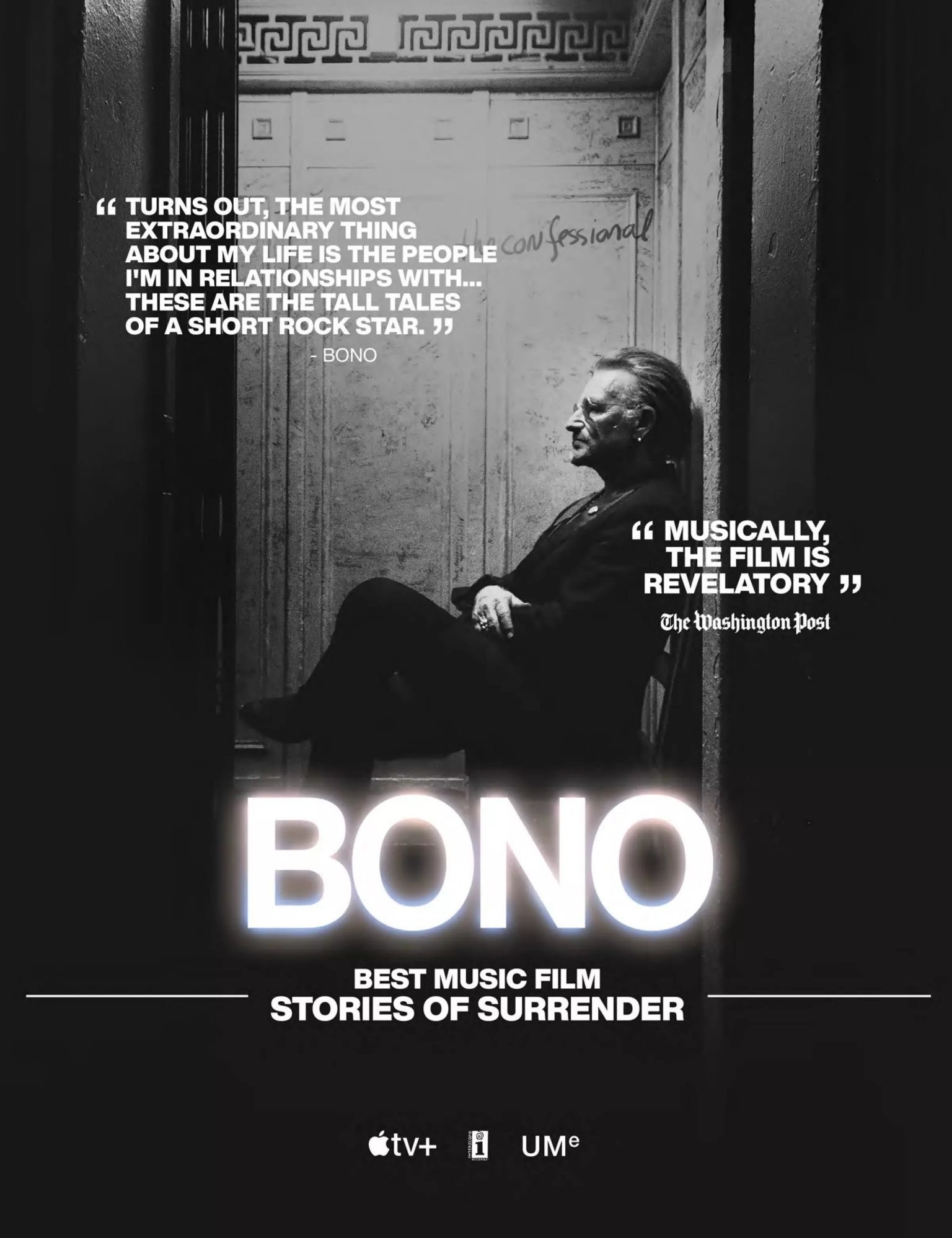
STANS
“ AN ABSORBING PORTRAIT OF DANGEROUS OBSESSION ”
The Telegraph
“ A FASCINATING LOOK BEHIND THE CURTAIN ”
COLLIDER
AFTERMATH ENTERTAINMENT
Shady RECORDS
INTERSCOPE RECORDS

SELENA GOMEZ
& BENNY BLANCO
I SAID I LOVE YOU FIRST
“ I SAID I LOVE YOU FIRST IS A VALENTINE THAT DELIVERS EXACTLY WHAT IT PROMISES — A POP ICON AND A SUPERSTAR PRODUCER CELEBRATING A REAL-LIFE ROMANCE THAT WE ALL CAN ROOT FOR. ”
RollingStone
“ I SAID I LOVE YOU FIRST EXTENDS BEYOND THE FAMOUS COUPLE’S RELATIONSHIP AND EXPLORES VARIOUS FORMS OF LOVE AND LIFE — THE SEXY, FUN, DESPAIRING AND MESSY PARTS OF IT ”
AP Associated Press


“ ELLA MAI RADIATES EFFORTLESS COOL ”
STEREOGUM
ELLA MAI
TELL HER
“ CONFIDENT, SLOW-BURNING R&B ANTHEM THAT BLENDS ELLA’S SILKY VOCALS WITH MUSTARD’S SIGNATURE. ”
RATINGS GAME MUSIC


“ TURNS OUT, THE MOST EXTRAORDINARY THING ABOUT MY LIFE IS THE PEOPLE I'M IN RELATIONSHIPS WITH... THESE ARE THE TALL TALES OF A SHORT ROCK STAR. ”
- BONO
“ MUSICALLY, THE FILM IS REVELATORY ”
The Washington Post
BONO
BEST MUSIC FILM
STORIES OF SURRENDER
tv+
UMe

Young At Heart

Clipse's **Pusha T** and **Malice** have been making records since some of today's chart-toppers were in diapers — but as longtime collaborator **Pharrell Williams** puts it, "you don't stop being great"

BY MICHAEL SAPONARA

ILLUSTRATION BY MICHELLE ROHN

IN 2009, hip-hop was at an inflection point. Veterans like Eminem and Jay-Z scored Billboard Hot 100 No. 1s, Kanye West and Lil Wayne enjoyed their imperial phases, a new generation of talent began to rise through blogs — and Clipse, the Virginia-bred rap duo of brothers Pusha T and Malice, released its third album, *Til the Casket Drops*.

Sixteen years passed — an eternity by rap's standards — as Pusha T became a successful solo artist and label executive while Malice took a hiatus from rapping to pursue his faith. But in July, Clipse reunited and finally dropped another album: *Let God Sort Em Out*.

Already a blockbuster hip-hop release, the project wouldn't have been a true reunion without fellow Virginian Pharrell Williams in the mix as producer. As one-half of The Neptunes, he lent his cosmic sonic canvas to Pusha T and Malice's coke-laced raps, poignant storytelling and opulent flexes on their three 2000s-era albums — and in the years following *Til the Casket Drops*, he became a household name thanks to his work in music, film, TV and fashion. This time around, Pharrell invited Clipse to Louis Vuitton headquarters in Paris, where he serves as men's creative director, to meticulously craft their cinematic reintroduction over sessions that spanned two years. With a No. 4 bow on the Billboard 200 — Clipse's highest mark since its 2002 debut, *Lord Willin'* — the project arrived to critical acclaim and album of the year chatter. And, in the process, the trio of '70s babies punctured the myth that rap is a young man's sport.

"I've always looked at rap and other genres, rock specifically, and I've never liked how rap always had the age ceiling where everyone else didn't," Pusha T, 48, tells *Billboard* during a call with Malice and Pharrell as Clipse's tour bus heads to Detroit. "I've personally always wanted to make it my business to crack that ceiling, and I think the Clipse album 1,000% [did it]."

"Martin Scorsese made *The Irishman* not too long ago," adds Pharrell, 52, referencing the 2019 film by the now-82-year-old filmmaking legend. "You don't stop being great. You might decide not to continue to share your gift with the world. But great is great."

After paying seven figures in June to exit its deal with Def Jam (the act refused the label's request to censor Kendrick Lamar's featured verse on *Let God Sort Em Out*), Clipse seamlessly transitioned to Roc Nation for distribution and went on to deliver one of the more memorable rollouts in recent rap history, with KAWS-designed cover art, a Carhartt merchandise collaboration and even a runway appearance at a Louis Vuitton fashion show with Jay-Z and Beyoncé in the front row.

Amid it all, this summer, Clipse embarked on its first tour in over 15 years — and then flew to Rome to become the first hip-hop artists to perform at the Vatican, playing to a crowd of a quarter-million as part of Grace for the World, a concert co-directed by Pharrell. Next April, the act will make its Coachella debut. "This is something that you couldn't plan for by no stretch of the imagination," says Malice, 53.

> "I've watched the Grammys evolve tremendously. I think that there's been a lot of thought and efforts to at least get it right in the hip-hop space ... We all want the hardware."
> —Pusha T

But despite all these wins, Pusha T, Malice and Pharrell have their sights set on another accolade: a Grammy Award in 2026. While the decorated Pharrell has earned 13 of them, Clipse never has; the duo's lone nomination is for featuring on Justin Timberlake's "Like I Love You" in 2003, and Pusha T has five solo noms. Pharrell hopes Clipse can perform the tearful *Let God Sort Em Out* opener "The Birds Don't Sing" at the awards and that they can honor their parents with a Grammy win. "You got people who get them and pee on them, and we ain't doing none of that," Pharrell jokes. "We want them for our parents."

What's it like hearing all the album of the year talk surrounding *Let God Sort Em Out*?

MALICE I like it because it's unanimous; it's the consensus. Everywhere we go, people keep saying it. Just that it hits everybody in that way. With that being the case, that just can't be denied. It didn't come from us saying it; it comes from the listener.

PUSHA T I fully agree with that. It speaks to the testament of what we put into the music. This is still art class for us, man. I was never in band or anything, but I feel like we attacked this music in such a way that it comes with that level of precision. There's a level of expertise that is shown in the creation and displayed in the creation of this music. I'm glad that it comes across and hits people in that way. People are using "sophisticated" and "high-taste level" and all these adjectives to explain the music.

PHARRELL WILLIAMS The precision and the discipline that was exercised, I thought we would get our flowers for. But I think we got more than that. I think people are really reacting. This is what's been so surprising to me:

HARDY

NEW ALBUM OUT NOW

"A STERLING REMINDER THAT HARDY ISN'T JUST ONE OF COUNTRY MUSIC'S PREMIER SONGSMITHS, BUT HE'S ALSO CAPABLE OF DELIVERING SOUL-STIRRING, EMOTIONALLY CHARGED VOCAL PERFORMANCES."

billboard

"HARDY HAS EVOLVED...INTO A ROCK STAR ADEPT AT MAKING COUNTRY MUSIC THAT THUMBS ITS NOSE AT MAINSTREAM EXPECTATIONS."

Tennessean.

BIG LOUD

Pusha T (left) and Malice of Clipse onstage at the Grace for the World concert in Vatican City on Sept. 13.

People are reacting to more than just the sounds, the ideas, like lyrically and song concept-wise. They responded to what the Clipse and myself put into our respective jobs. Beats and the musicality that I contributed to it and their ideas, concepts and lyrics; it's more than that. What I see people responding to is when you wipe away all of our work, at the core of what we did that I think is different than what you get elsewhere is that we were painting not with sounds and lyrics — we were painting with feelings.

That's where we all met up. The intersection of what I think this music is is feelings. I was playing with feelings. They were writing with feelings. And I'm not saying other people don't feel — I'm just saying, like, you could really feel this. When these guys get into "Birds Don't Sing," it's the symbolism as much as it is the lyrical acrobatics that happened there. Malice used that word earlier, "unanimous"; that's an art form to be able to achieve that, with many people walking away feeling the same things. For me, the testament is seeing people walk away feeling shit.

When you talk about creating with a feeling, is that different from the early years working with Clipse?

PHARRELL When we were kids, we just did the shit because it was fun. And what we ended up doing was based on taste. Now we know we're students. We know that we're blessed. This was ordained. We've been led to this place. That's the distinct difference between being young and arrogant, making "Momma I'm So Sorry" [from 2006's *Hell Hath No Fury*] and being students and real artists who paint with emotions to make a "Birds Don't Sing."

They say rap's a young man's game, but you guys have never aged out of it, and this project felt fresh. Touch on that.

PUSHA T You started the question with the phrasing of a young man's sport — we kind of cracked the ceiling on that. Looking at just competing in music, I've never felt like it was a young man's sport. I always felt like it was a competitor's sport. As long as you're competing and you're living

PREVIOUS SPREAD: WILLIAMS: DAVE BENETT/GETTY IMAGES. CLIPSE: TODD OWYOUNG/NBC/GETTY IMAGES. THIS SPREAD: ALESSANDRA BENEDETTI/CORBIS/GETTY IMAGES.

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Laufey

A MATTER OF TIME
ALBUM OF THE YEAR | BEST TRADITIONAL POP VOCAL ALBUM

"LOVER GIRL"
SONG OF THE YEAR | RECORD OF THE YEAR | BEST POP SOLO PERFORMANCE

"MR. ECLECTIC"
BEST JAZZ PERFORMANCE

A NIGHT AT THE SYMPHONY: HOLLYWOOD BOWL
BEST MUSIC FILM (Directed by Sam Wrench)

"CHRISTMAS MAGIC"
BEST SONG WRITTEN FOR VISUAL MEDIA (Red One)

"GENRE-DEFYING MUSICIAN...A PHENOMENON ALMOST WITHOUT COMPARISON"
The New York Times

"...HER SINGULAR SPOT IN MODERN MUSIC MAKES A MATTER OF TIME SO TRIUMPHANT: HER LATEST FULL-LENGTH SOUNDS UNSTUCK FROM SONIC OR STORYTELLING EXPECTATIONS, AND THUS, LAUFEY ONCE AGAIN SURPASSES THEM."
Billboard

"THERE'S ONLY ONE SINGER IN THE WORLD WHO HAS THEIR JAZZ SCAT SOLOS SUNG BACK AT THEM NOTE-FOR-NOTE BY ARENAS FILLED WITH ADORING FANS. THAT WOULD BE LAUFEY, A GEN Z ARTIST WHO TRANSCENDS GENRE AND MEDIUM."
Time

AWAL

A Matter of Time

Harvey Mason Jr. (left) and Pharrell at the 2023 Grammys on the Hill awards dinner in Washington, D.C.

PAUL MORIGI/GETTY IMAGES

through the times, you should be in it. You have to be in it. You can't passively be in it. Nah, man, this is about who can compete and who can't. Being able to compete through different eras and trends, to be able to A and B your music versus whatever's popular. *Let God Sort Em Out* speaks volumes when it comes to that.

MALICE I don't think we should slight ourselves because it is a young man's sport until proven otherwise. I think we've yet to see that happen at this level. I think when making [*Let God Sort Em Out*], and with all the Clipse albums, you know what you're about to release. You can also tell if you're being mediocre. It's good that people have seen it be achieved, and I still think people are gonna have a tough time doing it.

P, did you feel at all like, "Hey, I can make a statement here. Don't sleep on me. I can still make a classic album"?

PHARRELL Oh, nah, I never thought that way. The thing most people forget, we are human beings. "Human" meaning flesh and "being" meaning spirit. I'm saying being is a verb. I am always being. If I stopped being, I would have been. I don't got to be the greatest of all time. I don't got to be none of that shit.

MALICE But you are, though!

PHARRELL We don't have those "still" conversations, we just are what we are. We are who we are, but we are who we are because we know what we are. We always going to be different. We're from Virginia. We ain't New York, we ain't Atlanta. I love Miami, [but] we ain't Florida, we ain't the West Coast. We the East Coast of Virginia. When you seeing us doing what we doing, we showing you what the East Coast feel like. Not what it sound like. I'll leave that to the really great producers. I play with feelings and emotions. If you listen to a Clipse record and you don't feel like going to buy a coupe, we failed you.

I can't go buy an Audi now.

PHARRELL It make you want to get your money up, don't it?

MALICE Listen, don't feel bad. When Jay-Z said, "We don't drive X5s, we give 'em to baby mommas," I had just got the X5 and I had to hang my head after that. I know the feeling.

PHARRELL We got all kinds of

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SHABOOZEY

RECORD OF THE YEAR ★ "Good News"
COUNTRY SONG ★ "Good News"
COUNTRY SOLO PERFORMANCE ★ "Good News"
COUNTRY DUO/GROUP PERFORMANCE ★ "Amen" (Shaboozey, Jelly Roll)

"his recent strides have catapulted him into superstardom." – USA TODAY
"the future of country music" – npr
"Country's Favorite New Cowboy" – billboard

AD

EMPIRE

> "We make music that we want you to feel. Not music you listen to and you have to go supplement to feel. The music is the drug."
>
> – Pharrell

consumers with Clipse. We don't begrudge nobody that can't ride how we ride. My whole thing is, "Run at your own speed. If Audi is your speed, that's your pace, but run it."

***Let God Sort Em Out* felt like a cultural reset — even the rollout was incredible.**

PHARRELL You know why? Because you have to sit and be honest. You have to be prepared for honesty. Honesty ain't just what you hear and see. It's not just an aesthetic or a sound thing. It's also a kinesthetic and tactile emotion thing.

I'm gonna say something that's very real right now: We grew up in an area where the coolest guy, the guy that the rappers emulated, was the pharmacist, and now we're in the era where the coolest guy is the patient. The patient has a point of view. They want emotions, but that's not what they're gonna give you. They supplement when they listen to that music. And not everybody, but it's just a very different thing. We play on the other side of the emotion. We make music that we want you to feel. Not music you listen to and you have to go supplement to feel. The music is the drug.

What do you think flipped it?

PHARRELL That's the way it's always been. It was like that in the '60s when people were experimenting. It was more psychedelic, but then in the '70s, it got real heavy, and they started getting into the heavier things. Then in the '80s, it just goes through all these different phases. And I just think the phase that we in right now, there's a lot of emo music and I love a lot of it, but it's different. A lot of times, when you listen to tracks, they're not compositions, necessarily. They're vibes. And a lot of times they are devoid of stimulation for feelings.

PUSHA T We chose to execute the rollout how we did because we miss the nostalgia of running to a magazine and seeing who said what. Looking at an album and seeing a rating or disagreeing with everybody else — what did said magazine say? We miss that. That's just part of that passionate purist I feel like we talk to in crafting *Let God Sort Em Out*. The Clipse have always been open books and open to criticism and letting people hear the music. We encourage the feedback.

MALICE I think the internet allowed anybody and everything to be a rapper, if that's what you label yourself. I think it allotted for laziness. I think it speaks to the condition of the world. If people want to get high, you could turn on a beat and there's so many people that can do that. I think that's the state of the world revealing itself, and it took on a laziness. We come from that time where you had to fight to be heard and among the best. We still carry that. That's very important.

How do you guys feel rap's relationship with the Grammys has evolved over the years?

PHARRELL As long as they do "Birds Don't Sing" on that stage and whatever else they want to do, that's all I care about.

PUSHA T I've watched the Grammys evolve tremendously. I think that there's been a lot of thought and efforts to at least get it right in the hip-hop space. I remember when hip-hop wasn't televised on the Grammys. It's evolved in a lot of different ways. To be [potentially] nominated and in the mix of that company — you want the hardware, my man, trust me. We all want the hardware. It's nothing to even play with. I think it's the credibility of the Grammys and the thought put into the categories and the committees. I think the Grammys been getting it right.

PHARRELL Let's get it all the way right.

What would a Grammy win mean to you guys?

PUSHA T A well-deserved full-circle moment. That's a Grammy win for just brotherhood.

MALICE The Grammys is definitely the high-water mark for musical achievement. And this is what you do it for. You don't play the game just to get a participation trophy. So like, it would definitely mean a lot, for sure.

PHARRELL Our parents remember us making music. Our parents remember being confused at what we were doing in Virginia Beach, Virginia. Not New York City or L.A., where you have these huge generational artists and genres. Our parents were confused; this is for them. You have moments when it's your time. And all I'm saying is, I've been knowing these guys since high school, and I'm really sorry — like, with love — I think the category would agree that this is our brothers' time. I think their parents in heaven agree this is their time. I think my parents agree this is their time. Like I said, we ain't gonna drink out of it, right? We just gon' bring it home for our parents.

What's next musically for Clipse? Could we run it back?

PUSHA T Plenty to come, man.

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Kelsea Ballerini

PATTERNS IS ONE OF THE MOST CRITICALLY ACCLAIMED CONTEMPORARY COUNTRY ALBUMS OF THE YEAR

15 GENRE-DEFINING TRACKS INCLUDING
"BAGGAGE" AND "FIRST RODEO"

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Kelsea Ballerini · Jessie Jo Dillon · Karen Fairchild
Hillary Lindsey · Alysa Vanderheym

PRODUCED BY

Kelsea Ballerini · Alysa Vanderheym

"ONE OF THE MOST THOUGHTFUL *album-oriented* ARTISTS WORKING IN COUNTRY MUSIC"

RollingStone

BLACK RIVER ENTERTAINMENT · SANDBOX

High Voltage

For nearly two decades, **Cirkut** has defined a generation of pop music from behind the scenes — and even as he continues to pen mammoth hits, he's content to stay out of the spotlight

BY STEPHEN DAW

HENRY WALTER MAY BE SEATED in a spacious Los Angeles recording studio, but he's still having audio trouble. A full digital workstation sits about five feet behind him as he scoots around the room on a swivel chair, trying to fix the feedback coming from his laptop. "I haven't opened Zoom in, like, a month," he says with a sigh as he presses a few buttons on his keyboard. Once he finds the problem, he triumphantly puts his hands in the air. "I think we did it."

There's a charming bit of irony in watching one of the most prolific and successful producers in the music industry fumble with his audio output. Since starting his production career in 2008, Walter — better known by his moniker, Cirkut — has been behind some of this century's biggest hits, helping to write and produce massive singles for Rihanna, Kesha, The Weeknd and dozens more throughout the 2010s. Today, the 39-year-old Grammy-winning producer's sonic soundscapes score music by a slew of contemporary artists, including Jungkook and Latto's Billboard Hot 100-topping collaboration, "Seven"; Charli xcx's "360," "Rewind" and "365"; and even Rosé and Bruno Mars' "APT."

"I think new producers and artists are inspired by his work, especially right now," says pop singer Kim Petras, who collaborated with Cirkut on "I Don't Want It at All," "Can't Do Better" and the Hot 100 No. 1 Sam Smith collaboration, "Unholy." "He's kind of a master at electropop. I think people are going to be inspired for a while by him."

And on his latest collaboration, Walter hit an even loftier high. "I still kind of pinch myself," he says with a grin of co-producing most of Lady Gaga's lauded 2025 album, *MAYHEM*. "Like, 'Wow, I helped produce a Gaga album.' It's really cool and I'm really proud."

The feeling is mutual. Gaga, who co-produced the project alongside Walter, Andrew Watt and her fiancé, Michael Polansky, says she was astounded by Walter's skill in the

DIEGO ANDRADE

studio. "He has this incredibly positive energy that makes a beautiful space for songwriting and production," she tells *Billboard*. "On the musical side, it was his intuition about production that struck me the most. Cirkut is incredibly gifted as a programmer. His technical proficiency is astonishing but also extremely musical — his musicianship is so well-rounded and rich."

But the electropop gems he crafts now are a far cry from his humble origins. Growing up in Halifax, Nova Scotia — which he affectionately describes as "not exactly a mecca of music" — Walter's friends were hip-hop heads. Some were DJs who would invite a 14-year-old Walter over to watch them spin and scratch their records on Technic 1200 turntables. "I saw that and I was like, 'I need whatever that is. I need to do that,' " he recalls.

In his adolescence, Walter became fascinated with "deconstructing songs and learning what makes them tick," listening to as many CDs as he could and trying his hand at minor DJ gigs for school pep rallies, dances and a small school radio show. When he turned 18, Walter moved to Toronto, seeking out a career as a hip-hop DJ and discovering other sonic worlds in the process. "You'd go out for the night and you'd hear dancehall, soca, reggae, hip-hop and just all this incredible dance music," he says.

The Toronto club scene helped cement Walter's fascination with electronic music. By 2008, he formed indie electronic trio Let's Go to War, and on the suggestion of fellow dance duo MSTRKRFT, he met with music attorney and record executive Chris Taylor, who subsequently signed the act to his label, Last Gang Records. As the group began to work on its album *Karmageddon*, Walter and his bandmates also started making production packages on the side. Taylor compiled the threesome's beats onto CDs and sent them to songwriters in his orbit — among them Nicole Morier, who decided to write a song to one of their beats during a session with Britney Spears.

> **"He has this incredibly positive energy that makes a beautiful space for songwriting and production ... His technical proficiency is astonishing but also extremely musical – his musicianship is so well-rounded and rich."**
>
> –Lady Gaga

Gaga onstage at New York's Madison Square Garden in August.

The result was Spears' "Mmm Papi" off her No. 1 album *Circus*. It earned Walter, through Let's Go to War, his first production credit for a mainstream pop star. While he remains awed by the "luck" that got his name in *Circus*' liner notes, he also cringes as he reflects on the song. "I kind of just hear a person who didn't know what he was doing," he says with a laugh. "In all honesty, I didn't know how to produce songs back then."

Still, his work caught the attention of hit-maker Dr. Luke, who reached out within a year of *Circus*' release to sign Walter to his burgeoning publishing label, Prescription Songs. At first, Walter worked remotely from Toronto, where he opened Dream House Studios with producer Alex Bonenfant and his former bandmate Adrien Gough, whom he worked with on the song "High for This" for an up-and-coming R&B artist called The Weeknd. After a few years of operating as Cirkut, Walter left Toronto for Los Angeles and, under the tutelage of Luke and the other songwriters on the prestigious label, began creating a career for himself. "I was given the opportunity to work with a ton of writers and artists who I wouldn't have had access to previously," Walter says. "It's where I really cut my teeth and learned to produce pop and not just make beats."

KEVIN MAZUR/GETTY IMAGES

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CHANDRIKA TANDON

"Chandrika Tandon's new album provides a transcendence for emotional well-being"
– Forbes

"A Global Icon seeks... *Soul Ecstasy* for all"
– billboard

- 14 CLASSICAL INDIAN RAGAS WITH COMPLEX 6-, 7-, 8-,10-, AND 16-BEAT RHYTHMS
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- ARRANGED BY SAROD MAESTRO TEJENDRA MAJUMDAR
- 8 JOYOUS TRACKS

Love Light Laughter

Cirkut and Recording Academy CEO Harvey Mason Jr. at the Grammys in February.

Over the next few years, Walter helped pen seminal No. 1 hits like Miley Cyrus' "Wrecking Ball," Katy Perry's "Roar" and Maroon 5 and Cardi B's "Girls Like You," developing his reputation in tandem with his production philosophy: to steer the ship without taking up too much space for himself. "I want to be able to lead the room and lead it to a good place," he explains. "My duty as a producer is to see through the song and make sure it gets to the best place possible while also not making it about me. It's about the artist and the song."

The philosophy has stuck with his artist collaborators. Petras fondly remembers not just the "fun" atmosphere Walter creates in the studio, but the skills he employs to perfect the final product. "He has an amazing brain for melody and production, of course, but he's also probably the best and fastest vocal producer I've ever worked with," she says. "He just has an incredible ear for pop vocals and pop melodies, and I've learned so much working with him."

After leaving Prescription Songs in 2018 to strike out on his own, Walter leaned on his industry contacts for new work. He collaborated with Watt on Spears and Elton John's 2022 single, "Hold Me Closer," and when Watt subsequently asked if he would be interested in working on a new Gaga project, Walter leaped at the opportunity. "I tried not to go in with any expectations because I hadn't met her before," he says. "There's always an initial phase of feeling each other out, figuring out if you vibe with them. Either you have chemistry with someone or you don't, and I'm glad that we did."

According to Gaga, that studio chemistry with Walter came quickly. "The first song we worked on together was 'Vanish Into You,' which started out as just an analog synth Moog bassline, and as the song took form, his sonic choices for the drums struck me instantly," she says. "We hadn't spent a lot of time together, but he was naturally drawing upon all our musical influences ... right away, I heard the Justice influence, the Franz Ferdinand coolness, The Cure's vulnerability and softness. We were just an instant match."

Walter credits Gaga's singular vision for *MAYHEM* — which she describes as a mix of "well-written pop songs" and creating "free space to try different sounds" — as the driving force behind the final product. "She's intentional about everything while also being humble in the sense that she's willing to say, 'OK, we tried that, it didn't work,' " Walter says. "Her musical taste is broad, and she would know the exact reference to help us unlock something."

That collaborative spirit let Walter leave his mark on *MAYHEM* while still making an album that is unquestionably Gaga's — something they both say its single "Abracadabra" exemplifies. The songwriting process for the album's breakout hit started with the track's grinding post-chorus breakdown, which Walter had created on a whim. "That was just a 30-second, very incomplete beat I had made, but when Gaga heard it, she was like, 'Wait, what was that?' " he remembers.

Gaga recalls that same moment with a sense of awe at how Walter didn't just create the song's sound but also specifically tailored it to her. "That moment that he played [the post-chorus] was powerful, sort of like a dare, as if he were secretly saying, 'You know what you need to do,' " she says. "That is a beautiful feeling with a producer, when you know they're excited to hear what story you will tell together and you feel an urge to rise to the occasion."

That's not to say that creating *MAYHEM* was all business. Walter recalls creating "Killah," the electro-funk standout featuring fellow producer Gesaffelstein, in a session where Gaga let loose in a way he wasn't expecting. "There's that part in the bridge where she lets out this long scream, and we were all sitting there like, 'Holy shit!' " he says. "We even put a track in the song where we just put up a mic in the room while we were all yelling and laughing because that vibe was infectious."

It's easy to see why, even with only about a decade-and-a-half spent actively working in the music industry, Cirkut ranked No. 4 on *Billboard*'s Top Producers of the 21st Century on the Hot 100 chart, only behind veteran hit-makers Max Martin, Luke and Stargate and outpacing world-famous production stars like Jack Antonoff and Benny Blanco.

Yet when asked if he would be interested in receiving the same kind of household recognition as someone like Antonoff, Walter hesitates. "It's a balancing act. Of course we all want recognition for what we do, but I also value my privacy," he says. After a beat, he gestures to the well-appointed walls of his workspace. "Honestly, I just feel like my place is in the studio," he says, smiling. "I like being here and making things that people love."

EMMA MCINTYRE/GETTY IMAGES

The Doobie Brothers

FOR YOUR CONSIDERATION

WALK THIS ROAD *(Album)*

Album Of The Year
Rock Album
Album Cover
Best Engineered Album, Non-Classical *(Chris Lord-Alge)*
Immersive Audio Album
Producer Of The Year, Non-Classical *(John Shanks)*

WALK THIS ROAD *(Track)*

Record Of The Year
Song Of The Year
Rock Performance
Rock Song
Arrangement, Instruments And Vocals

ANGELS & MERCY *(Track)*

Americana Performance

WARNER MUSIC GROUP RHINO

No 'Ordinary' Success

Alex Warren's earnest smash has quickly endeared him to legions of fans — and after a life of hardship, he "could not ask for more"

BY MELINDA NEWMAN

WHEN ALEX WARREN'S breakthrough hit, "Ordinary," notched a sixth week at No. 1 on the Billboard Hot 100 in mid-July, it drew a reaction from one of the most famous musicians in the world. "Suppressor on the 1 spot," Drake posted on Instagram after the song kept his own single, "What Did I Miss?," out of the top position.

Days later, Warren became the first artist to premiere an album at Chipotle Mexican Grill, debuting his new set, *You'll Be Alright, Kid*, across nearly 4,000 locations of the fast-casual chain (and receiving a card that lets him eat free there for life). Then, at the end of the month, the WWE used "Ordinary" to soundtrack its video tribute to Hulk Hogan following the wrestler's death.

"The last six months of my life have been really weird," Warren says, talking from his Nashville home in early September before he returns to his sold-out tour.

That's a major understatement coming from the 25-year-old Chatsworth, Calif., native, who has dominated radio and digital service providers for months with the uncynical ode to a deeply transformative love that he released in February. Written for his wife, social media influencer Kouvr Annon, the swelling, burly track — think Hozier crossed with Imagine Dragons — spent 10 nonconsecutive weeks at No. 1 on the Hot 100, a feat achieved by only 4% of chart-toppers in the chart's 67-year history. In the United Kingdom, it spent 13 nonconsecutive weeks at No. 1 on the Official Singles Chart, the longest run for a solo U.S. male artist since 1955.

The song's popularity has made the Atlantic Records artist a pop star — and a contender for several Grammy nominations, including best new artist. "It's surreal. I haven't caught up with it yet," Warren says of the commotion surrounding him and the song. "I don't look like a pop star. I think I look like, literally, the most average white dude you could ever think of. If you walk into a Buc-ee's at 3 a.m., there's four dudes who look just like me. When I get done touring and I take a month or so off, I think I'm going to have a day of reckoning where I just start bawling my eyes out, going, 'What is life?' "

Billboard also crowned "Ordinary" the Song of the Summer, with the tune topping the 20-position weekly chart all 14 weeks during the season.

"I truly am just as shocked as everyone else," he says of scoring the Song of the Summer. But at the same time, he understands the hit's resonance. "I think every single year there's always that wedding song or love song. I think 'Ordinary,' sonically, has been this exciting storytelling record. It's a song about love and love is killing it right now." With its references to holy water and angels, its spiritual elements have also broadened its appeal. "I think being able to see how it's perceived in so many lights maybe answers the question of how it's the song of the summer," Warren reasons. (Though the track pulls in elements of worship music, "I'm a Christian, but I'm not a Christian artist," he stresses. Despite his love for artists like Brandon Lake and Forrest Frank, he has no plans to make a contemporary Christian album.)

Unlike many previous Songs of the Summer, "Ordinary" isn't an uptempo bop — and perhaps because of that, it has polarized audiences, some of whom have also criticized it as derivative. But the lack of universal acclaim doesn't annoy Warren. Rather, what troubles him are the claims that the song's success has been manufactured. "It bothers me when people make things

ALEX WARREN

Warren onstage at Osheaga Festival in Montreal in August.

up. One of the popular ones for a long time was 'This guy buys his streams.' And 'His label buys his tickets; that's why he sells out arenas.' I'm like, 'Damn, I worked my booty off,' " he says. "These are people looking for reasons not to like you, and if they choose to believe something that's not true, I mean, I can't stop them from believing that."

In 2019, Warren co-founded The Hype House, a collective of influencers popular on TikTok that also included Addison Rae, HUDDY and Charli D'Amelio and whose antics at a shared Ventura County mansion were chronicled in a 2022 Netflix docuseries. Despite his commercial and critical musical accomplishments today — Warren took home the Moon Person for best new artist at the MTV Video Music Awards in September — he knows that some people still dismiss him because of his influencer roots. He understands the skepticism.

"Every influencer who goes into music probably should get it," he says. "I've watched a lot of people who go, 'I'm going to be a singer now,' and they kind of just expect everything to be handed to them. Why on earth would you think I'm any different?"

But Warren, who has taken years of vocal, music theory, guitar and piano lessons, *is* different. "I've put in my 10,000 hours now to the point where, yeah, I wish I did get more of a fair shake," he says.

Warren began writing when he was 13, partly to cope with his father's death from cancer four years earlier. Unable as a 9-year-old to deal with the profound gravity of his father's final moments, Warren says he "started messing with him when he was loopy on so many drugs because I thought it was funny, instead of being able to say goodbye to my dad and have a conversation with him." To forget his father had died, he "never, never talked about it."

As Warren reached adolescence, the sorrow caught up with him when unknowing friends would ask why his dad didn't drive him to school or when he watched one of his sisters go to a daddy-daughter dance without their father. That was when Warren began writing songs. "I started picking up the piano and guitar and playing chords, trying to deal with that grief," he says.

Combs and Warren at Lollapalooza in Chicago in July.

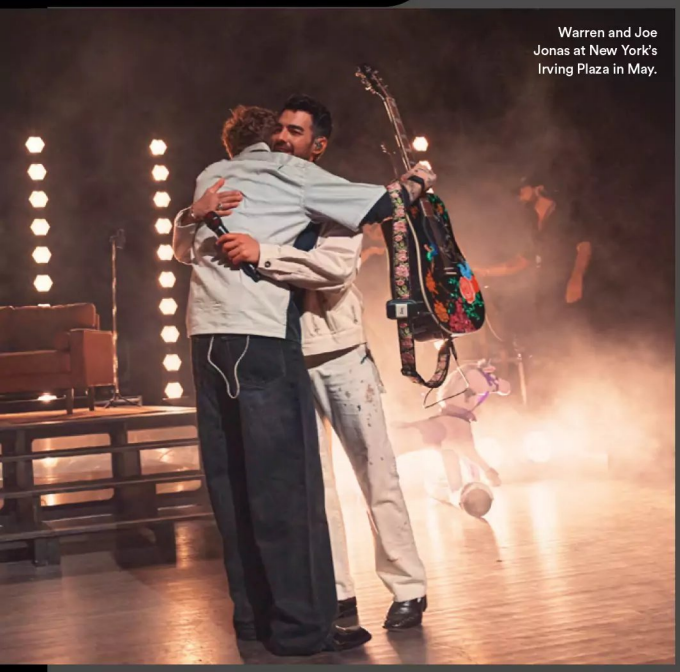
But the worst wasn't over. Warren's mother, who struggled with substance abuse, threw him out of the house when he was 18, and he lived in his car for months. She died of liver and renal failure when he was 21, their relationship unreconciled.

Those early tragedies have given him perspective when it comes to the ups and downs of the music business, and they inform every song he writes. "My career is amazing, but at the same time, I think everything that I've lost — my parents, my childhood — that's just something that has led me to be the person I am today, the musician I am today, and I have a story to tell and hopefully [can] help some people," he says.

Warren co-wrote every song on his 2024 EP, *You'll Be Alright, Kid (Chapter One)*, and this year's full-length follow-up, *You'll Be Alright, Kid*, and he knows his penchant for taking on serious topics — his first single under Atlantic, "Headlights," dealt with anxiety, while his first Hot 100 entry, "Burning Down," examined betrayal — may not appeal to everyone.

WARREN: COMBS: JACK DYTRYCH

Japanese Breakfast
For Melancholy Brunettes
(& sad women)
For Your GRAMMY® Consideration
Album Of The Year
Song Of The Year "Picture Window"
Best Alternative Music Album
Best Alternative Music Performance "Picture Window"
"Not sad, just brilliant...
Michelle Zauner is too canny
(and talented) to be pigeon-holed"
— Rolling Stone
DEAD OCEANS



Warren and Joe Jonas at New York's Irving Plaza in May.

Jelly Roll and Warren onstage at Chicago's Wrigley Field in May.

"I never thought I'd get one [hit]. If another one happens, that's amazing, but at least I know that I've been able to do it once. If I die a one-hit wonder, thank God. It's just a cool thing and I could not ask for more."

–Warren

"I'm a dude who writes love songs and songs about his dead parents, and some people are going to be like, 'Pack it up. I want to go twerk at my local bar or club,' " he says.

But many others draw strength from what Warren has survived. The title of his current tour, Cheaper Than Therapy, may be somewhat tongue in cheek, but it also addresses the communal healing powers of music for him and his audience.

"There's videos on the internet of me bawling my eyes out onstage, which is so funny because I don't really cry in person," he says. "I spent a lot of my childhood crying, and now I'm kind of like numb to it." But when he plays aching songs of loss like "Eternity," "Chasing Shadows" or "Save You a Seat" and hears the audience "screaming my lyrics to me about my parents, it's very emotional," he says. "Everyone in that room understands the feeling of losing that person in your life, whether it's your brother, your sister, your mom, your dad, your dog, anything, and so to be able to understand and be able to process that with people, it's almost like group therapy." (Fittingly, through his partnership with the nonprofit PLUS1, Warren is contributing $1 from every ticket sold to Camp Kesem, which provides free camps and programs for kids with parents fighting cancer.)

Not that Warren's show is one big sob fest. He intersperses stories and jokes between songs to create a "roller coaster" of emotions, crowd-pleasing adjustments he made following a 2024 college show opening for Flo Rida where Warren was booed loudly by men whom he suspects had been dragged there by their girlfriends. The answer, he discovered, was to be his unedited, vulnerable, self-deprecating self. "I used to throw up before a show out of anxiety, hoping they'd like me. I always filtered myself," he says. "I realized if I just be myself and make the [dark] jokes that I normally would make, it kind of throws people off guard. The dudes tend to love it. I found a lot of inspiration with Lewis Capaldi and the jokes he tells and how he's just unironically himself."

In addition to the sold-out shows and chart-topping success, the past year has brought other pinch-me moments, including singing "Ordinary" onstage with Luke Combs at Lollapalooza in July. "I was terrified because Luke is one of those vocalists where he's going to make my song sound better when he sings it," he says. "Luke is one of those people where I'm like, 'Fuck! You just Kelly Clarkson'd my ass!' " The two artists have talked about collaborating further but have other business to handle first: "He's going to take me hunting for the first time because I've never hunted," Warren says.

Jelly Roll, who duets with Warren on "Bloodline," released in May, has also taken Warren under his wing. Having moved with his wife to Nashville a little under a year ago, Warren lives one exit away from Jelly, and they've forged their friendship due to their difficult teen years — Jelly was incarcerated for much of the time between the ages of 14 and 24. "I've been able to text him a lot of times. I probably text him too much," Warren says. "It's been a blessing to be able to learn from him, especially regarding life lessons. We both come from a pretty broken past. He has a special place in my heart."

Now that Warren has reached a pinnacle, speculation has begun as to whether he can replicate the success of "Ordinary." But he's unconcerned. "I'm kind of like, 'OK, cool. I don't need another one.' I'm happy. I never thought I'd get one [hit]. If another one happens, that's amazing, but at least I know that I've been able to do it once. If I die a one-hit wonder, thank God. It's just a cool thing and I could not ask for more."

Either way, he'll still have his Chipotle free-for-life card — even if he doesn't like using it. "I go every day, even before [the card]," he says. "I don't even use the card because I'll be like, 'Is this douchey if I hand them a card and be like, "My meal's free" '? I pay."

JONAS, JELLY ROLL: JACK DYROFF

SABLE, fABLE

BON IVER

For Your GRAMMY® Consideration

Album Of The Year

Best Alternative Music Album

Best Alternative
Music Performance
"Everything Is Peaceful Love"

Best American Roots Performance
"S P E Y S I D E"

"the fifth excellent Bon Iver
album in a row"
The Wall Street Journal

"joyful and immediate"
Pitchfork

"Justin Vernon is singing more
directly than ever before"
The New York Times

JAGJAGUWAR

2026 grammy PREVIEW

When Will K-Pop Take The Grammys?

While Korean pop music has conquered the world, it still hasn't loomed large on Music's Biggest Night — but that could change soon

BY ANDREW UNTERBERGER

ILLUSTRATIONS BY GLENN HARVEY

THE STORY OF THE LAST 15 YEARS of popular music can't be told without a significant focus on the rise of Korean pop from a powerful but largely isolated industry to a border-crossing global megaforce. Starting with PSY's ultra-viral "Gangnam Style" in the early 2010s and booming through the ever-expanding superstardom of groups like BTS and Blackpink (and their respective members' solo endeavors) in the past decade, K-pop has grown in the United States from what was once mostly a niche fandom to a major part of the pop landscape, with chart-topping songs and albums, sold-out stadium tours and millions of devoted fans.

But the one thing K-pop still lacks in the States? Major representation on Music's Biggest Night.

In recent years, the Recording Academy has prioritized expanding the global reach of the Grammys, with new categories such as best African music performance (introduced in 2024) and música mexicana (renamed from best regional Mexican music album in 2024 after its introduction in 2012) reflecting the increased stateside presence of their respective genres in the 2020s. But even with this lean toward global inclusivity, K-pop — which has regularly appeared on the *Billboard* charts for a decade now — still does not have its own Grammy category.

"We've had a lot of conversations about a K-pop category, actually," Recording Academy CEO Harvey Mason Jr. says. "There's been talk of it over the years — and obviously, the music is so prevalent, so impactful and just resonating right now globally."

Mason says that the biggest challenge in establishing such a category is ensuring first that the academy's membership has the makeup to sustain it. "You can imagine if we added a category for a genre of music and we didn't have enough members to evaluate that music, it would be a disaster for not only us but for the genre because it would be represented incorrectly and it would not be accurate or [have] relevant outcomes," he explains.

To that end, the academy has been reaching out to the Korean pop community in recent years to ensure that its representation continues to grow within the institution. "We've been doing a lot of work between the creative community and the executive community around K-pop," he says. "We need to continue to reach into that community and make sure the people who are creating it and writing it and producing and singing it are members of our organization so we can get it right, get the definitions of the category right, get what goes into the category right."

Part of the difficulty in getting those definitions right may just be defining "K-pop" as a distinct genre rather than an umbrella term for Korean artists making popular music. In a 2021 *Billboard* article about the possibilities of a K-pop category being added to the Grammys, then-Recording Academy chief awards officer Bill Freimuth suggested that the multifaceted genre was best left to the preexisting pop categories: "What we've heard from the community is that they consider what they are creating to [simply] be pop music," he explained. That article also identified submission volume as an issue, as the academy received just 14 K-pop submissions for that year's ceremonies, constituting under 1.5% of the overall submissions in the pop field — far fewer than the academy needs to receive for a field to which it is considering devoting an entire category.

Jeremy Erlich — founder of full-service music company ALTA Music Group, which counts Blackpink solo star Jennie among its clients — sees the risk of a potential K-pop category becoming "the place where you put everything [from that world] in that category." He points to Bad Bunny, a crossover superstar whose lone Grammy wins, despite his 2023 nomination for album of the year, have been in the Latin pop and música urbana categories. "If you look at Bad Bunny, he doesn't want to be the biggest Latin *star*. He wants to be the biggest star. And he deserves the right [to have that opportunity at the Grammys]."

But Korean pop music has scantly been recognized in the larger pop or general categories at the Grammys. BTS made history

"We're in an era where great music is coming from everywhere... you just have to be open to and listening to music from all over the world."

–Amanda Hill, Runner Music

earlier this decade with three consecutive nominations in the best pop duo/group performance category — for "Dynamite" (2021), "Butter" (2022) and "My Universe" alongside Coldplay (2023), the lattermost also earning the septet an album of the year nomination as part of its *Music of the Spheres*. Those were the first Grammy nominations Korean pop artists had received in those categories, however, and no one has joined BTS in the club since. (They also lost in all three categories.)

In the four years since that article, however, K-pop has only become more deeply entrenched within the U.S. music industry. "The amount of Korean repertoire on U.S. label rosters... it's probably grown exponentially over the past five years," Erlich says. "I'd assume the submissions have grown [along with it]."

In addition to winning over more and more stateside fans every year, the cross-pollinating of Western performers with Korean artists has also swelled significantly, resulting in big-name, culture-crossing collaborations between Jung Kook and Latto or Lisa with RAYE and Doja Cat. In addition, American writers, producers and other behind-the-scenes industry figures teaming with Korean pop stars has become increasingly common. Amanda Hill, co-chief creative officer of publishing house Runner Music, has worked with American creatives who have collaborated with K-pop hit-makers Lisa and Tomorrow x Together on recent projects, and Runner co-founder and OneRepublic star Ryan Tedder teamed with K-pop label superpower HYBE to form and train a new global boy group.

"I think that the Korean music industry has done a really good job coming out this way and learning about all the songwriters and putting together interesting sessions," Hill says. She explains that while K-pop has long had a presence in the American recording industry, the actual power players have only recently really started to put boots on the ground in the States: "I would say the last three, four years, the Korean music industry has been spending more time in Los Angeles — where, prior to that, it felt more like just email relationships."

In the past year, K-pop's stateside exposure has also exploded thanks to the worldwide crossover of Rosé and Bruno Mars' Billboard Global 200-topping collaboration, "APT."; the top 10 success she and Blackpink groupmates Lisa and Jennie had with their respective solo albums on the Billboard 200; and, particularly, the massive phenomenon of *KPop Demon Hunters*, Netflix's animated superhero musical set in a fictionalized K-pop universe. The film's soundtrack, released in June, became a Billboard 200-topping smash, with its breakout hit, "Golden" — credited to HUNTR/X, the movie's fictional superstar group protagonists who are voiced by real-life Korean-heritage artists EJAE, Audrey Nuna and Rei Ami — now a seven-week Billboard Hot 100 No. 1.

"We see the respect over the past decade [for K-pop] growing exponentially," says Torsten Ingvaldsen, an independent A&R executive who works to connect American and Korean artists. "We've seen it all come together really in *KPop Demon Hunters* — that shows you what the lifestyle surrounding K-pop can achieve."

"APT.," as well as "Golden" and its parent album (which also includes appearances from real-life K-pop hit-makers TWICE), could all be prominent enough to puncture the pop and/or general categories at the 2026 Grammys. If they get shut out, however, it might put additional pressure on the academy to reevaluate whether K-pop should be given its own category to ensure it has some representation on Music's Biggest Night. "If there's a complete omission, there'll be cause for chatter," Erlich says.

Ultimately, for a category to be added, one or multiple academy insiders may have to lead the charge. "I think it would take someone, anyone cheerleading it to the Grammy board," Hill suggests. "I know the songwriter of the year category [introduced in 2023] took a long time [to be added], but that was championed by a few people that were on the board that worked really hard to make it happen. So I think [a K-pop category] would just take a committed collection of people to make themselves heard."

And as the globalization of pop music keeps spreading, Hill also wonders if adding a K-pop category might not ultimately even be dreaming big enough — suggesting a new category could be devised to cover all Asian pop music, including Japanese and Chinese, rather than being "K-pop-specific."

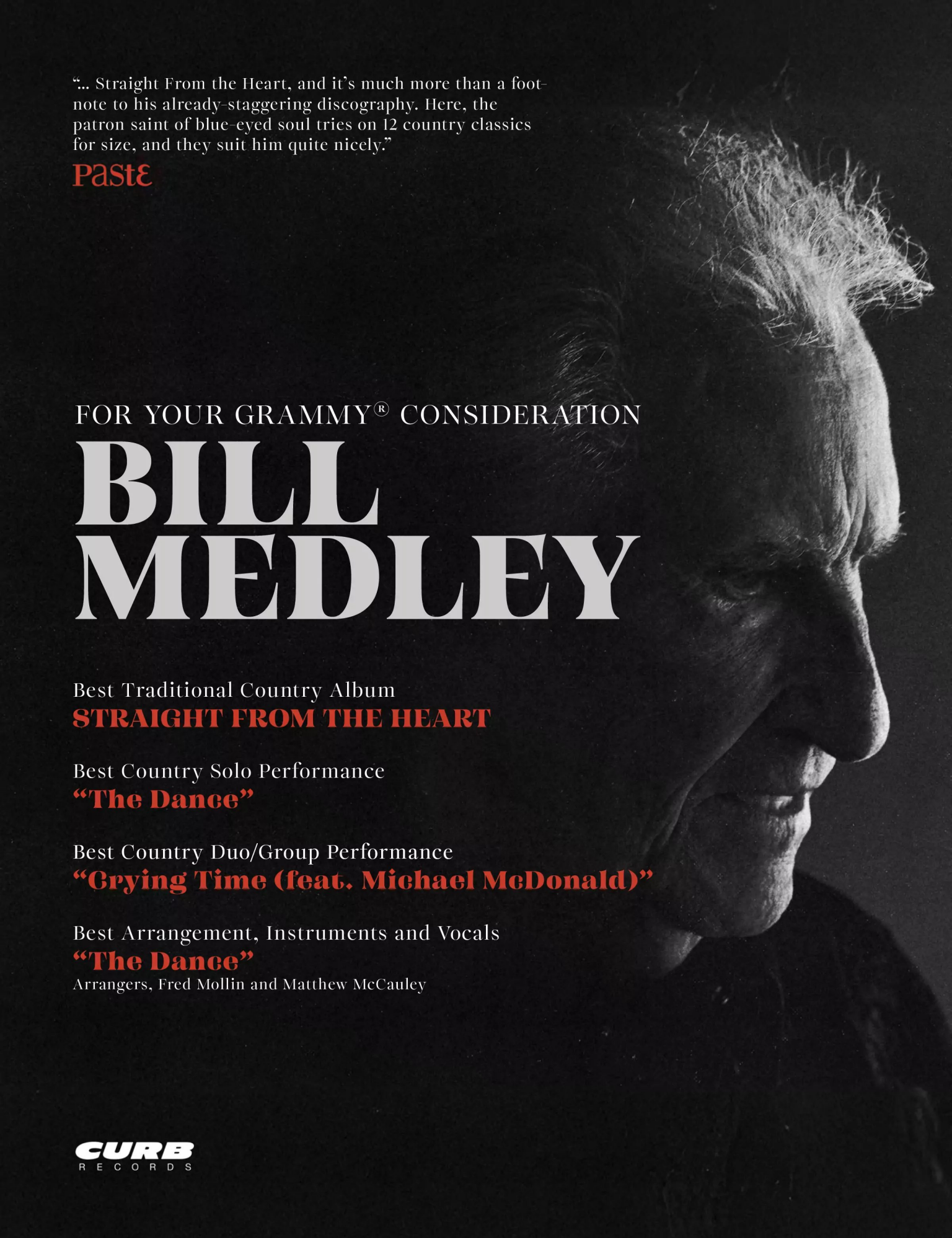
"There's lots of things happening in different countries, and I think that that would be a more inclusive category," she says. "We're in an era where great music is coming from everywhere... you just have to be open to and listening to music from all over the world. You never know where it's going to come from next."

Regardless of what form the category ends up taking, Mason cites his personal connection to Korean pop music in his earlier career as a writer-producer as a motivating factor in ensuring the music ultimately gets Grammys representation.

"I began going to Korea 15 years ago, making music — and if you look back and speak to some of the people from the labels and some of the artists, they'll tell you I was one of the first American producers in Korea making music, bringing writers to the region to make records for their artists," he explains. "I've been a fan. I've been, I think, an innovator in that space out there. So I would love to see more global music, more music from that region, being celebrated [at the Grammys]."

"... Straight From the Heart, and it's much more than a footnote to his already-staggering discography. Here, the patron saint of blue-eyed soul tries on 12 country classics for size, and they suit him quite nicely."

Paste



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BILL MEDLEY

Best Traditional Country Album
STRAIGHT FROM THE HEART

Best Country Solo Performance
"The Dance"

Best Country Duo/Group Performance
"Crying Time (feat. Michael McDonald)"

Best Arrangement, Instruments and Vocals
"The Dance"
Arrangers, Fred Mollin and Matthew McCauley

CURB RECORDS

Up For Grabs

Unlike recent years, the 2026 slate of best new artist contenders has no clear front-runner. Who will emerge victorious?

BY JASON LIPSHUTZ

THE 2025 RACE FOR THE BEST NEW ARTIST GRAMMY earlier this year was a heavyweight bout. In one corner was Chappell Roan, the singular superstar who had been dazzling huge festival crowds for months; in the other was Sabrina Carpenter, the former Disney Channel personality with multiple ubiquitous radio smashes. Both pop dynamos had been nominated in all of the Big Four general categories, and for best new artist, they were surrounded by potential spoilers, including Shaboozey, whose "A Bar Song (Tipsy)" had logged the most weeks atop the Billboard Hot 100 in 2024; Teddy Swims, whose "Lose Control" eventually broke the Hot 100 longevity record; and other new-school stars like Benson Boone, Doechii and RAYE. Ultimately, Roan emerged victorious — and delivered an instantly memorable acceptance speech that advocated for artists' wages and health care.

Eight months later, a fresh class of best new artist hopefuls is eager for such a moment at the 68th annual Grammys — but in a race that looks nothing like the previous one. Whereas the 2025 best new artist competition was unusually stacked, the 2026 trophy appears fully up for grabs, with very few sure-thing nominees by the time the eligibility period closed at the end of August.

Expect plenty of jockeying for votes across label groups, considering how, 60 years after The Beatles took home the award, it remains one of the industry's most coveted co-signs of rising talent. "[Best new artist is] still a pretty strong indicator of future success," says Joe Hadley, global head of music partnerships and audience at Spotify, which has hosted a Grammy party showcasing the best new artist nominees in recent years. Hadley cites recent winners like Billie Eilish and Olivia Rodrigo as well as '90s icons such as Mariah Carey and Lauryn Hill. "They were [awarded] early on, in a different era, and they're still superstars. And I genuinely believe that, if you look at the recent best new artist winners, a lot of them will still be superstars 20, 30 years from now."

While the loaded 2025 class resulted from an onslaught of major new pop stars in 2024, over the past

YOUNG GILBERT FLORES FOR BILLBOARD; TOP: CITIZEN KANE WAYNE; PEREZ: COURTESY OF GOD PEREZ; SOMSRI CHRISTOPHER POLK FOR BILLBOARD; WARREN: MATT JELONEK/GETTY IMAGES; THE MARIAS: NATALIE HEWITT (CLOUDY)

Clockwise from top: Lola Young, Zach Top, Gigi Perez, sombr, Alex Warren and The Marías.

> **"[Best new artist] is still a pretty strong indicator of future success ... I genuinely believe that, if you look at the recent best new artist winners, a lot of them will still be superstars 20, 30 years from now."**
>
> –Joe Hadley, Spotify

year, the *Billboard* charts have largely been run by long-established artists. At the top of the Billboard 200, major releases from Morgan Wallen, Tyler, The Creator, Bad Bunny and Playboi Carti have dominated; Kendrick Lamar and SZA topped the albums chart separately while scoring the longest-running Hot 100 No. 1 hit of 2025 so far with the collaboration "Luther." In addition, the penthouse of the Hot 100 has been unusually stagnant over the past year, with smashes remaining in the top 10 for months on end. Lamar's "Not Like Us," Lady Gaga and Bruno Mars' "Die With a Smile" and Boone's "Beautiful Things" would be major contenders at the 2026 Grammys — had they not all competed at the 2025 ceremony.

The biggest exception is "Ordinary," the stomping shout-along from singer-songwriter Alex Warren that exploded following a live performance on the Netflix series *Love Is Blind* and has spent 10 total weeks ruling the Hot 100. Warren — whose debut album, *You'll Be Alright, Kid*, scored a top 10 debut upon its July release — could be considered a front-runner at the 2026 Grammys, especially after winning best new artist at the MTV Video Music Awards in September. Yet he's also competing with recent history: A male artist hasn't won best new artist since Chance the Rapper in 2017, and in the 21st century, the only other rock-adjacent male-led act to emerge victorious was Bon Iver in 2012.

None of Warren's potential competition has a hit as big as "Ordinary," but many have enjoyed mainstream moments. While 20-year-old alt-pop newcomer sombr has scored a pair of monthslong streaming smashes in "Back to Friends" and "Undressed," neither has reached the top 10 of the Hot 100 yet. Ravyn Lenae reached the top 10 in July with her artful R&B single "Love Me Not," although the viral track remains her only career entry on the chart. Despite featuring on Bad Bunny's 2022 album of the year nominee, *Un Verano Sin Ti*, alt-pop band The Marías, who have soared this year with "No One Noticed," are eligible for best new artist in 2026; R&B breakout Leon Thomas' studio output prior to this eligibility year may make the "Mutt" star a question mark for the category. Other artists have had breakthrough hits in recent months — Gigi Perez with "Sailor Song," Lola Young with "Messy," Jessie Murph with "Blue Strips" — that they hope have endured long enough to punch their cards to the big dance.

After all, a best new artist nomination or win still matters in the streaming era, particularly for those who aren't household names. When a left-of-center artist takes home the top prize, the effect can be transformative: After jazz artist Samara Joy won in 2023, her weekly streams skyrocketed (from 1.8 million the week before the ceremony to 6.9 million the week after, according to Luminate) and led to her most productive touring year to date.

Roan won the best new artist Grammy in February.

At the 2025 ceremony, all eight best new artist nominees performed during the telecast, and seven of them earned significant streaming gains — led by Doechii, who more than doubled her weekly total (from 20.7 million to 42.7 million) thanks to her dynamic medley of "Catfish" and "Denial Is a River." Even the figures for the heavily streamed Roan and Carpenter jumped in the week following the ceremony, by 18.8 million and 8.3 million, respectively. The field of nominees "saw a pretty significant lift in terms of consumption and general awareness," Hadley says.

Should the Grammys decide to once again present performances by every best new artist nominee, plenty of others who may seem like long shots for the prize may have the chance to set foot on the stage of Los Angeles' Crypto.com Arena. Can Addison Rae's critically acclaimed debut album help the former influencer make the leap? Can a rising country star like Ella Langley, Megan Moroney or Zach Top take home the genre's first win in the category since Zac Brown Band in 2010? Will any K-pop artist finally become the first to nab a nomination? Girl group HUNTR/X from the Netflix phenomenon *KPop Demon Hunters* has a No. 1 smash in "Golden" — and even though the act is fictional, no one can be counted out of this topsy-turvy race.

KEVIN MAZUR/GETTY IMAGES

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DYLAN SCOTT

BEST CONTEMPORARY COUNTRY ALBUM - *EASY DOES IT*
BEST COUNTRY SOLO PERFORMANCE - "WHAT HE'LL NEVER HAVE"
BEST COUNTRY SONG - "WHAT HE'LL NEVER HAVE"

FOR KING + COUNTRY

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG - "PLACE IN THIS WORLD (WITH MICHAEL W. SMITH)"
BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM - *A DRUMMER BOY CHRISTMAS (LIVE) (THE CINEMATIC CONCERT ALBUM)*

Wyn Starks

BEST POP SOLO PERFORMANCE - "I DROVE ALL NIGHT (CURB STUDIO VERSION)"
BEST REMIXED RECORDING - "I DROVE ALL NIGHT (DAVE AUDÉ REMIX)"

CURB RECORDS

Leg Up

From left: Hester Chambers, Joshua Mobaraki, Henry Holmes, Rhian Teasdale and Ellis Durand photographed Sept. 18 at the Brooklyn Paramount in Brooklyn.

After the breakout success of its Grammy-winning 2022 debut, Wet Leg retreated from the spotlight, got its swagger back — and crafted one of the year's most anticipated indie-rock albums

BY SOPHIE WILLIAMS

PHOTOGRAPHED BY CAROLINE TOMPKINS

Clockwise from top left: Chambers, Teasdale, Durand, Holmes and Mobaraki.

AS SHE SITS IN A HOTEL in North Carolina, some 4,000 miles from home, Rhian Teasdale is listing what she misses about London: a beloved coffee spot, seeing creative types "milling about everywhere," Japanese food, feeding squirrels in a local park. "Oh, my God," the Wet Leg frontperson says in a soft, yawning drawl. "There's just so many things."

Over the past few years, Teasdale has grown to embrace the slow mornings and simple comforts that come with being a homebody, and *Moisturizer*, Wet Leg's bright, celestial second album, captures small-hours moments, sofa snogs and falling into the buoyant daze of doing nothing all day. Some songs are imbued with the trippy delirium of Le Tigre or The B-52s, others with the angsty drive of the Yeah Yeah Yeahs, for a collection defined by a sneakily virtuosic pop sensibility.

"London has given me a new level of ambition and it's an amazing city, but, you know, my heart belongs to a West Londoner, which gives me real reason to stick around," Teasdale says. She lets out a gentle sigh. "Home is where my partner is."

These may seem like humble beginnings for one of the year's most anticipated rock albums, but *Moisturizer*, which Domino released in July, finds quiet strength in learning how to flow with life's natural rhythms. After the breakout success of Wet Leg's Grammy Award-winning self-titled 2022 debut — and the years spent on the road touring behind it — Teasdale wanted to write about coming back down to earth and choosing to live in blissful obscurity. One of her greatest joys is contemplating the promise of a day off spent with her partner: Will they watch a movie? Order takeout? Ride the bus to nowhere in particular? (She declines to name her partner of four years in interviews.)

Upon release, *Moisturizer* soared to the summit of the United Kingdom's Official Albums Chart, No. 6 on *Billboard*'s Top Rock & Alternative albums chart and No. 45 on the Billboard 200 — a rare feat for a British band on an independent label. Previously a duo consisting of Teasdale and Hester Chambers (guitar), Wet Leg formally expanded to a five-piece for album two, bringing touring band members Henry Holmes (drums), Josh Mobaraki (guitar, synthesizer) and Ellis Durand (bass) into the fold, all of whom have writing credits on the new material.

The giddy indie stylings of the group's formative years have become more complex — without losing their immediacy. Yet what made the act an instant success story remains the same: Teasdale's precise, poetic vignettes, which on *Moisturizer* range from a diatribe against shitty men ("Catch These Fists") to heartfelt dispatches from Teasdale's burgeoning romance ("11:21," "Pokemon") and the longtime relationship between Chambers and Mobaraki ("Don't Speak"), who previously performed together as alternative duo Sleep Well across their native Isle of Wight, a small, separate island off the south coast of England.

"It is usually only your partner that you can sit in comfortable silence with, or your family. But that's something we can definitely do. That's beautiful in itself," Teasdale says, describing Wet Leg's closeness as a unit. "[Working together] is so comfy and chill."

Today, Teasdale has just rolled off a tour bus that has been making its way down the East Coast. Earlier in the week, the band headlined a sold-out show at the 5,000-capacity SummerStage in New York's Central Park, a city that feels like "a home from home" for the 32-year-old. Before we speak, Instagram Stories from Wet Leg's touring crew show her immersed in a swirl of late-night chaos, posing with supersize cocktails and singing her lungs out to Britney Spears' "Gimme More" in a taxi.

These scenes of pure, unfettered joy bear particular emotional significance for Wet Leg. The band toured its debut for almost three years, blinkingly, through an overwhelming fog; the period encompassed three U.S. headline tours as well as support slots for major acts including Harry Styles and Foo Fighters. In summer 2022, the group canceled shows, citing burnout. "Our mental and physical health are such easy things to overlook when everything is so exciting and so busy," the members said in a statement at the time.

The same album scored two Grammys (best alternative music album, best alternative music performance) and two BRIT Awards (best new artist, group of the year), as well as two hit singles, "Chaise Longue" and "Wet Dream." It put the band on high-profile radio playlists, secured it TV appearances on both sides of the Atlantic and sent it to festivals that the musicians had always dreamed of playing, including Glastonbury. Things got so hectic, Teasdale remembers, that she had to ask her then-housemates to move her belongings and tour keepsakes to a new flat on her behalf. Amid the chaos, the idea of "home" had fallen by the wayside entirely.

"I built this [current U.S.] tour up in my head to be really scary," Teasdale explains. "When we first started touring the first album and everything kicked off, it was so unexpected. It was just *mad*. I could never have imagined getting to go to America with the band; we were just wanting to bop around some little English festivals. Being able to tour has changed all our lives completely, but there was just this adjustment period of knowing how to live life on tour and what to expect."

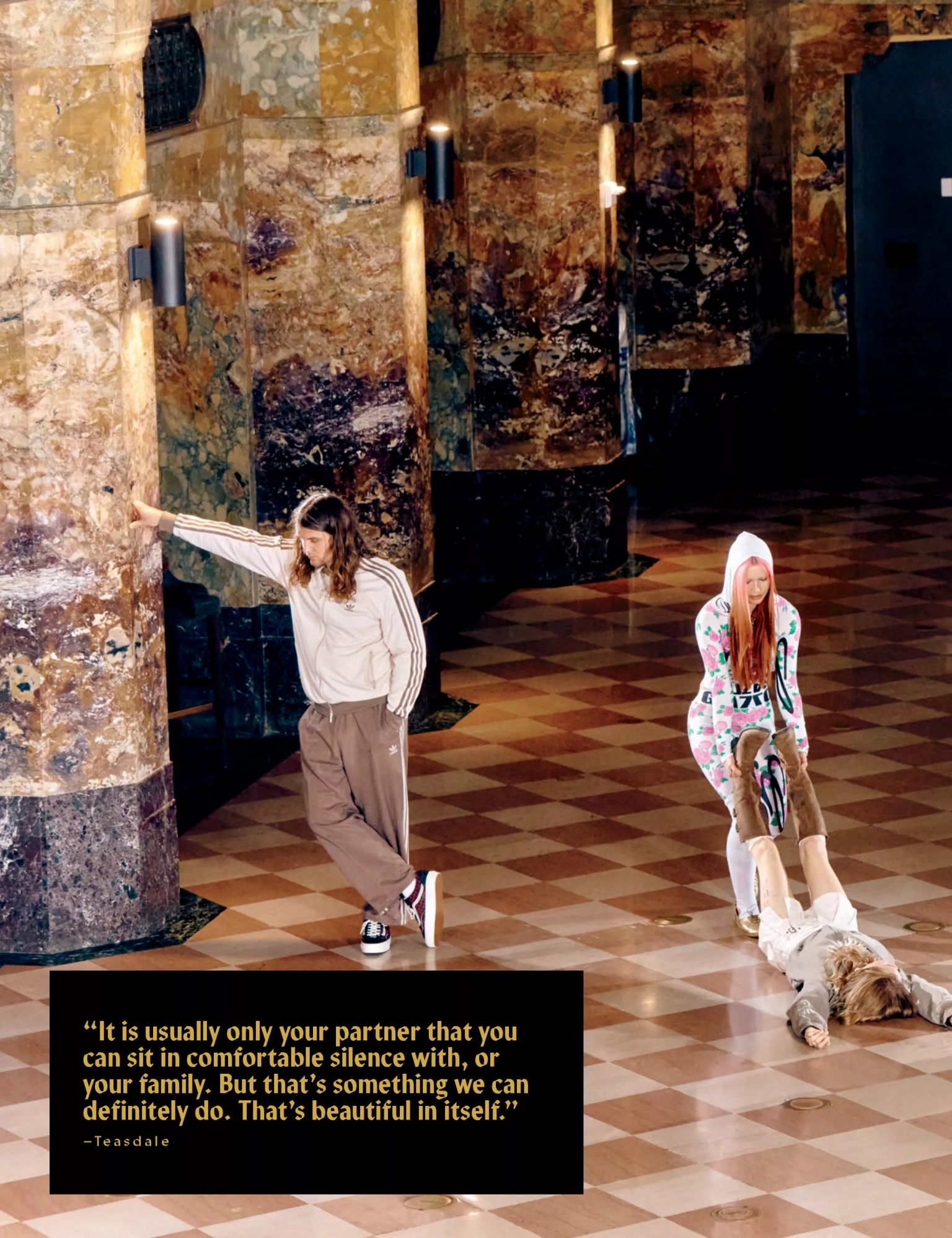
> **"When we first started touring the first album and everything kicked off, it was so unexpected. It was just *mad*. ... Being able to tour has changed all our lives completely, but there was just this adjustment period of knowing how to live life on tour and what to expect."**
>
> –Rhian Teasdale

Wet Leg developed a more sustainable approach when it decided to take *Moisturizer* around the world. The act now stays in hotels that include gyms, while Teasdale actively seeks out and signs up for workout classes in each tour city. During the live show, the band now has a more playful aura; its left-field antics sometimes include being joined onstage by a lengthy prosthetic worm or a towering, Bigfoot-style figure. Framed by her Pepto-pink hair — another *Moisturizer*-era change — Teasdale bodyrolls and thrashes around, singing so wildly that the edges of her mouth seem to disappear.

Being back onstage and in touch with their audience — which is increasingly populated by young women and queer people, Teasdale notes — has been intense but joyous, a firework explosion of fresh energy after a very difficult time. "Our first album was 30 minutes long and we would get booked for hourlong slots sometimes, and it was just impossible to fill the time," she says. "But if you don't know what it is that you're getting into, how can you ask for help?"

WET LEG'S ROCKET-SPEED rise to fame in 2021, which aligned with a post-lockdown desire to shake off the quarantine blues and revel in guitar music, rankled

HAIR BY SKY KIM AT THE ONLY AGENCY. MAKEUP BY ANASTASIA KAVNA. STYLING ASSISTANT: KELLY GOLDFARB-BROWN.



"It is usually only your partner that you can sit in comfortable silence with, or your family. But that's something we can definitely do. That's beautiful in itself."

–Teasdale

From left: Holmes, Teasdale, Chambers, Durand and Mobaraki.

conspiratorial online music fans who questioned the band's authenticity. In the United Kingdom, social media exacerbated this narrative, depriving Teasdale and Chambers of the necessary space to privately reckon with their sudden fame. As the accolades rolled in, they appeared perpetually shell-shocked on camera and red carpets, often at a loss of words when asked to describe how it felt to be the most acclaimed new act in the world.

"When you've got an online presence of a certain level, the algorithm is going to show your stuff to people who *fucking* hate you," Teasdale says. "Though it's a really positive thing that someone would have such a strong reaction to your music or your presence."

Having vaulted from the local music scene to international stardom in the space of a year, Teasdale came to realize that in-demand musicians, especially young women, are expected to be available, relatable, always on — and it fostered some imposter syndrome. "Recording that first album, I just remember feeling sick to my stomach," she says. "I was always so nervous, like, 'I shouldn't be here.' "

Produced by longtime collaborator Dan Carey (Fontaines D.C., Caroline Polachek), *Moisturizer* makes subtle references to this discomfiting period. "Maybe we could start a band as some kinda joke/'Well, that didn't quite go to plan,' I say on the radio," Teasdale sings to a sweetly melancholy tune on album closer "U and Me at Home"; "I was a small-town girl tryna make it big," she posits on "Pond Song." The self-reflective tone marks a thematic shift for a band whose debut radiated a cool irony, pulling emotional punches in favor of observations centered around mid-20s delusion.

Looking back, it wasn't until Wet Leg opened for Harry Styles at his summer 2023 shows, including four nights at London's iconic Wembley Stadium, that Teasdale felt as though the chaos had started to subside and that boundaries with fans could be set. "Obviously, that tour was really crucial for getting our name out there," Teasdale says, "but all his fans were so respectful. You'd get stopped by a young girl [outside a venue] and they'd say, 'Excuse me, please, could I have a photo? It's OK if you don't want one.'

"Whereas, I think before then, we got used to people not asking us that question," she continues. "People would just be so entitled and would come up to us with their phones out already..." She trails off. "I don't know, it was really fun playing the Harry shows. They were not at all overwhelming. The sense of community we felt with the audience was so cool." Notably, Styles' cover of "Wet Dream" for BBC Radio 1's *Live Lounge* also helped the track become Wet Leg's most popular on Spotify, with more than 160 million streams today.

A fresh start prompted a radical rethink. Teasdale describes how, when handing in production notes for *Moisturizer*, a Domino A&R executive asked her if she had revisited Wet Leg's debut. She hadn't — but when she did, what she found was a record that felt "unsure of itself," she says.

Moisturizer's confidence level feels light-years away from its predecessor — and starts with their respective album artwork. On *Wet Leg*, Teasdale and Chambers were pictured with their backs to the camera. This time around, while Chambers remains turned away, Teasdale crouches with an unsettling smile and long fingernails, conjuring a skin-crawling suspense. This aesthetic switch-up is a far cry from Wet Leg's previous cottage-core fantasy, but Teasdale says she was less interested in shock value than in interrogating her ever-evolving artistic identity.

"I get so many weird little DMs from men being like, 'Go back to how you used to look!' " she says with a laugh, alluding to her days wearing billowing skirts and bonnets. Now she likes to flex her muscles onstage, flaunt her armpit hair and, at a recent show, wore a vest that read "I Heart Incels." But provocation has long been part of Teasdale's oeuvre: In the late 2010s, as the solo artist RHAIN, she played with sequin-soaked looks and posed nude for a press shot.

Moisturizer's considered, holistic aesthetic, which spans grungy androgyny and surrealism, has blossomed in tandem with "a big epiphany" for Teasdale: discover-

> **"When you've got an online presence of a certain level, the algorithm is going to show your stuff to people who *fucking* hate you. Though it's a really positive thing that someone would have such a strong reaction to your music or your presence."**
>
> —Teasdale

From left: Durand, Holmes, Teasdale, Chambers and Mobaraki.

Clockwise from top:
Holmes, Durand, Teasdale,
Chambers and Mobaraki.

> "I really do feel a newfound sense of freedom. It's a feeling that has been significant in my life recently."
>
> –Teasdale

ing her queerness. (Her partner is nonbinary.) This is a record of warmth and passion, one that hangs on the conviction that nobody has ever felt so consumed by the dizzy, wild and blissed-out rush of infatuation.

Her journey chimes with the idea that after coming out, queer people may experience a "second adolescence" where dating feels more vivid and liberated. "It's like a veil has been lifted," Teasdale says. "I really do feel a newfound sense of freedom. It's a feeling that has been significant in my life recently."

In the studio, surrounded by her bandmates, she cried while recording the love song "Davina McCall." Teasdale reworked the lyrics to "Liquidize," another track about her relationship, when it unearthed overwhelming feelings she hadn't contended with before. On "U and Me at Home," which features a joyful blast of the band members screaming together, her voice sounds richer, deeper and more nuanced; still recognizable, but altered by emotion.

Working on these inward-looking songs has allowed Teasdale and Chambers to feel less hemmed in by their origin story, one that was drawn early on by the press and then chiseled in stone. "During that first campaign we had a lot more heat on us than we do now," Teasdale says of growing alongside her best friend. "We are very protective of each other. We have a sisterly relationship."

The rest of the fall will be spent on a victory lap. The band members' schedule is full of the kind of moments that they only could have imagined for themselves while growing up on the Isle of Wight, a place where "you can only dream so big," as Teasdale puts it. After the U.S. tour, there's a run of U.K. and European dates, including a prestigious headline slot at Scotland's Hogmanay celebrations in Edinburgh, which will see them ring in the new year together onstage.

But before then? In keeping with her wellness-first touring routine, Teasdale is heading for the salon after our call. "It's like a homely, comfy thing to do, getting your nails done," she says, sounding at total ease. b

Carey

Inside The *Moisturizer* Sessions

Many things changed for Wet Leg ahead of its second album, *Moisturizer* — but one constant was acclaimed producer Dan Carey (Fontaines D.C., Caroline Polachek, Grimes), who returned to the fold after helming the band's self-titled debut and helped the group's new lineup unleash its sound.

What were your expectations before heading into the studio?
When we did the first record together, no one was quite expecting what was going to happen. The second time around, they weren't working in an imaginary space, and they knew that people were going to be listening to it. They didn't want to repeat themselves and wanted a darker, slower, heavier sound.

How did bringing the full band into the studio influence the sessions?
Everyone had contributed to the writing of the songs, so the whole band had a deeper knowledge of not just what their parts were, but what the songs meant and how they were constructed. The playing really benefited from that.

How did they interact in the studio?
They'd toured so much that the mechanics of playing together were so down and they're super tight, but it'd gone beyond that — they're almost telepathic! These new songs hadn't been overrehearsed and they were still fresh. The band were still at a point where they were excited to play it.

How do you approach each session?
I definitely adapt [my methods] for different artists. It has a lot to do with the personalities. I don't like to have a set process that I stick to every record. I've got a technique in the studio which is to try and avoid playing the same song over and over again. If we're recording, I'd package songs into groups of two or three, so you never have that repetition of hammering a song until it's lost its light. Everything was fresh because of that and I think it shows in the record. You can hear things being discovered in the playing. Sometimes I'll try and limit the number of sounds and equipment each musician can use. I think one of the pitfalls can be people just adding and adding layers and I like things to be clear.

What song are you particularly proud of?
I already liked the demo to "Davina McCall," but when we started tracking it in the studio it started sounding so heartwarming. When Rhian [Teasdale] did her first vocal track, I actually started crying. It was a really funny moment. I thought it was so beautiful and I kind of lost it.

Was it a fun process?
Both records have had an intense feeling of being on holiday. We recorded [*Moisturizer*] in Brighton, away from where they lived and my usual studio in London; we'd all cycle into the studio together and have lots of fun. Hester [Chambers, guitarist] put it really well: About halfway through, she was like, "I feel nostalgic for now. I'm already missing it." And I knew exactly what she meant. –THOMAS SMITH

Carey with Chambers (left) and Teasdale.

CAREY: TIM COCHRANE; CAREY, CHAMBERS, TEASDALE: COURTESY OF DAN CAREY.

>BAD BUNNY

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ALL-STAR SINGLE “ONE” UNITES MUSICIANS FOR TANZANIA WATER CRISIS

Music All-Stars Pat Boone, Vince Gill, Alabama, Lee Greenwood, Larry Gatlin, Pam Tillis, Deborah Allen, Billy Dean, Wendy Moten, and Many Others Join Philanthropic Effort to Bring Clean Water and Basic Necessities to Tanzania

(LOS ANGELES, CA – OCTOBER 4, 2025) According to WorldServe International, 319 million people in Sub-Saharan Africa live without access to reliable drinking water, and 79 percent of rural households are without running water. Every day, women and children walk over three miles each way to the nearest water source to collect rationed, contaminated water for drinking, cooking, washing, and bathing.

In 2010, entertainment icon and philanthropist Pat Boone and his late wife Shirley established the Pat Boone Family Life Center in Loiborsoit, Tanzania, in cooperation with GOD TV and WorldServe International, a non-profit organization committed to providing clean water, sanitation, education, and economic opportunities in Africa.

In a recent effort to unite the world in a shared mission of hope and humanitarian aid, Boone invited several of his recording artist friends to join him in recording his latest musical anthem, “ONE - Voices for Tanzania.” The single released earlier this year just ahead of World Water Day – the global United Nations observance held annually since 1993.

“ONE” follows in the footsteps of "We Are the World," which remains a global force for change 40 years later and has raised over $100 million. *“There are many tragedies in the world, and human costs never seem to end,”* says Boone. *“Unfortunately, we still need one of these projects every year and there’s no better template to follow. The centuries-old problems in Africa remain and will stretch well into the future unless we do something about them.”*

Included on the recording are Nashville’s Legacy Mission Village Singers—all refugees from Tanzania and Congo—and Tanzania-based Gospel artist Sebastian Silas & God Is Love, who recorded the song in their native Swahili language as “WAMOJA.” Nashville-based producer-arranger/musical director Jimmy Nichols and hit songwriter Frank J. Myers co-wrote “ONE” with Boone and produced the recording at Nashville studios Starstruck Entertainment and Blackbird Studio.

Boone adds, *“A life without water is inconceivable, yet millions of people in 2025 still have limited or no access to clean water. Scary, isn’t it?”*

ONE VOICES FOR TANZANIA

ALL-STAR MUSICIANS UNITE THEIR HEARTS AND VOICES FOR TANZANIA

WORDS and MUSIC by: PAT BOONE, FRANK J. MYERS, JIMMY NICHOLS | PRODUCED by: JIMMY NICHOLS and FRANK J. MYERS | EXECUTIVE PRODUCERS: PAT BOONE, DANA McELWAIN

FEATURING:

PAT BOONE
VINCE GILL
ALABAMA
LEE GREENWOOD
LARRY GATLIN
PAM TILLIS
DEBORAH ALLEN
BILLY DEAN
WENDY MOTEN
DUE WEST
AARON GOODVIN
MARK209
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LEGACY MISSION VILLAGE SINGERS
SEBASTIAN SILAS & GOD IS LOVE

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Rolling Stone ★★★★
"Clipse are still rap's sharpest duo after all these years...their lyrical chemistry is still second to none."

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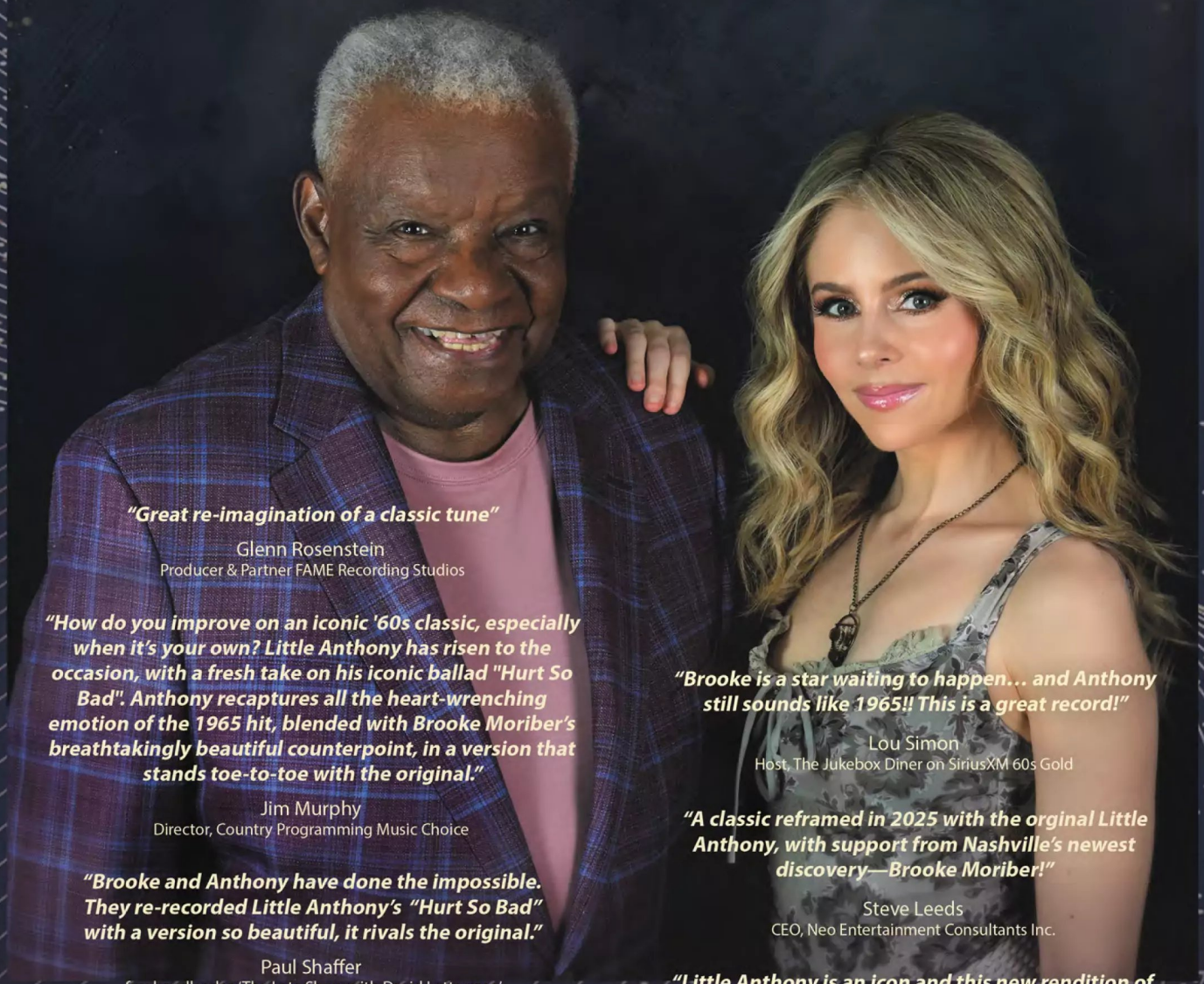
60TH ANNIVERSARY

HURT SO BAD

LITTLE ANTHONY & BROOKE MORIBER



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Producer & Partner FAME Recording Studios

"How do you improve on an iconic '60s classic, especially when it's your own? Little Anthony has risen to the occasion, with a fresh take on his iconic ballad "Hurt So Bad". Anthony recaptures all the heart-wrenching emotion of the 1965 hit, blended with Brooke Moriber's breathtakingly beautiful counterpoint, in a version that stands toe-to-toe with the original."

Jim Murphy
Director, Country Programming Music Choice

"Brooke and Anthony have done the impossible. They re-recorded Little Anthony's "Hurt So Bad" with a version so beautiful, it rivals the original."

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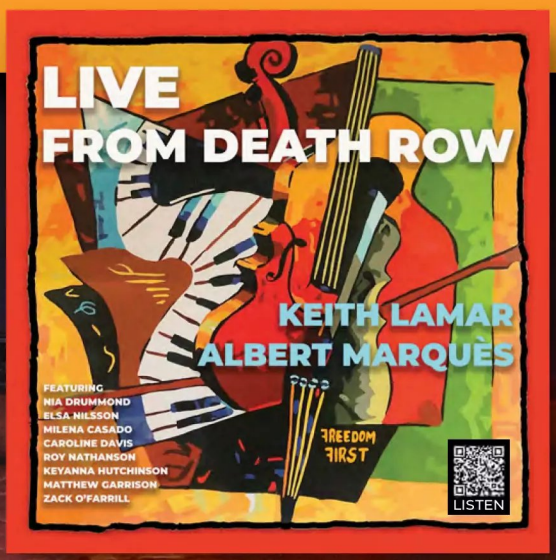

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Kevin Le Gendre

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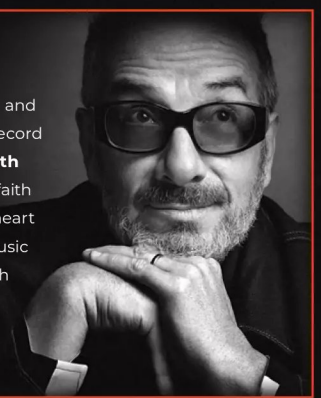
Elvis Costello



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NEW YORK CITY JAZZ RECORD

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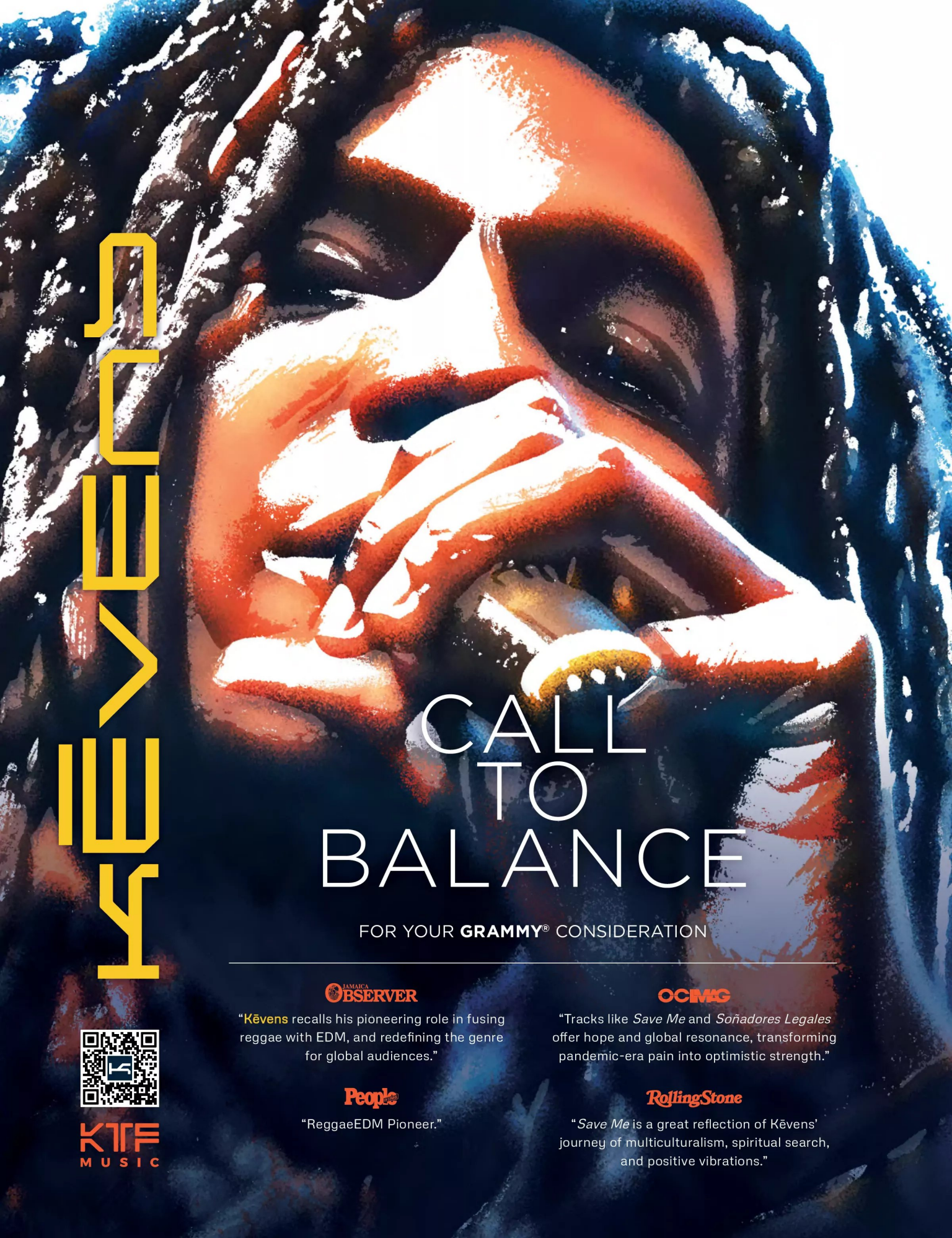
THE WIRE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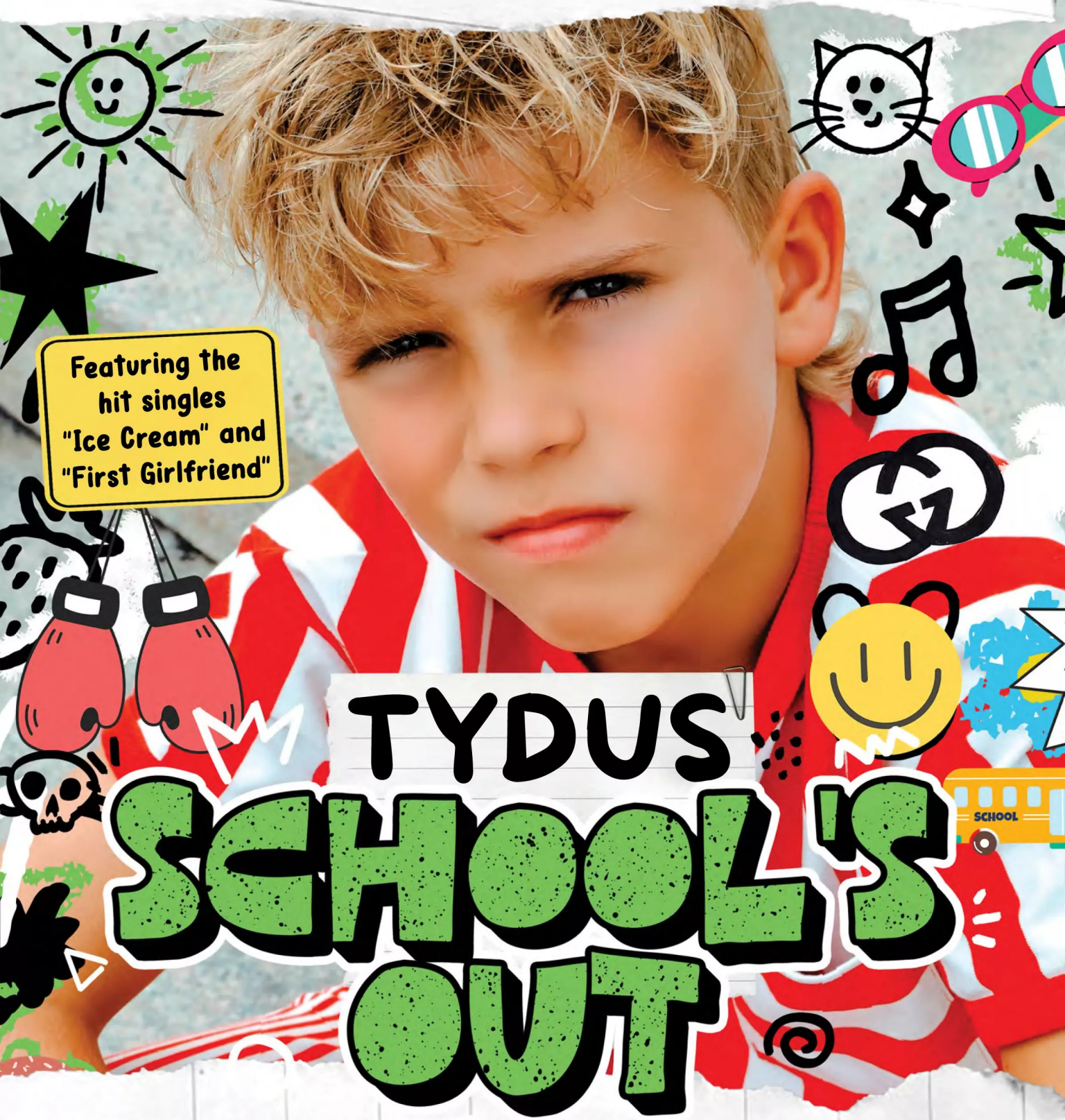

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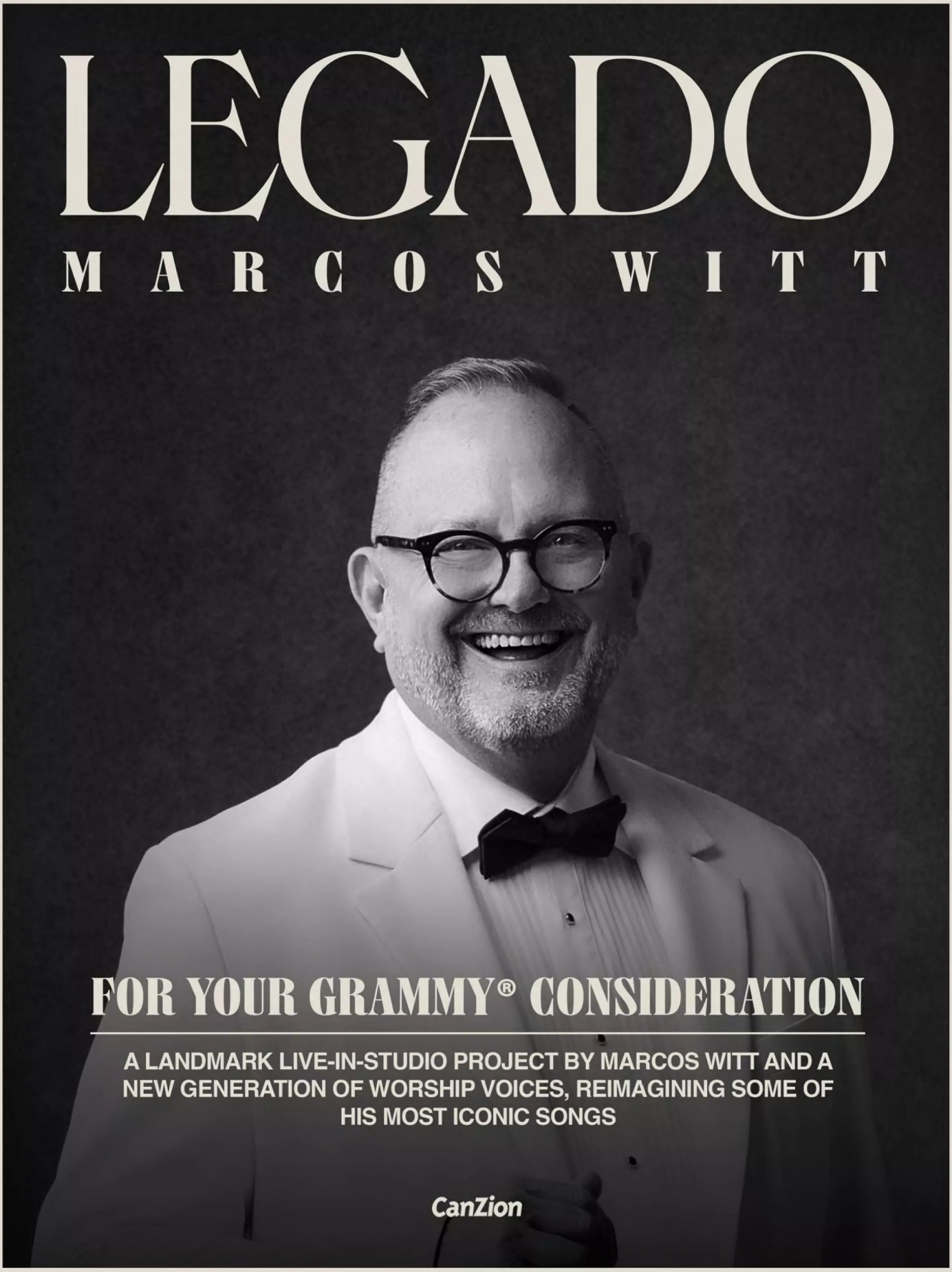
LEGADO

MARCOS WITT



FOR YOUR GRAMMY® CONSIDERATION

A LANDMARK LIVE-IN-STUDIO PROJECT BY MARCOS WITT AND A NEW GENERATION OF WORSHIP VOICES, REIMAGINING SOME OF HIS MOST ICONIC SONGS

CanZion

FOR YOUR GRAMMY® CONSIDERATION
SUNNY SWEENEY
RHINESTONE REQUIEM
"Sharp-voiced singer, upholds the straightforward sound of old-school, honky-tonk country."
The New York Times
"Honky tonk maven, Sweeney in her most purified form."
SAVING COUNTRY MUSIC
"A rustic blend of fiddle, pedal steel and acoustic guitar swirls around Sweeney's nimble, twang-laced vocals."
billboard
"Sweeney is back. This record is a perfect slice of country music by one of the best."
country MUSIC PEOPLE
"She's become something of a guiding light for country music lovers navigating life after love."
Holler.
"Blends sass and soul."
MUSIC ROW
"Rhinestone Requiem is the pinnacle of her taking charge…flexing her self-determining vigor."
popMATTERS
"Essential," Sweeney's most incisive writing to date within a pure honky tonk aesthetic."
COUNTRY UNIVERSE
"Irrepressible country artist."
AMERICANA UK
THIRTY TIGERS

FOR YOUR GRAMMY® CONSIDERATION

WWW.CHARLESREESEEXPERIENCE.COM

Produced By: Everett Moon, Lunar Labs Studios | Moon Global Studios

BEST SPOKEN WORD POETRY ALBUM

BEST ALBUM COVER

HARRY BELAFONTE BEST SONG FOR SOCIAL CHANGE

"We Speak Your Name (For the Black AIDS Institute)"

Written By: Clarence R. Williams, Charles Reese, Grazell Howard, Everett Moon

Performed By: The Charles Reese Experience Feat. Bradlee Jaay

SCAN TO LISTEN

BLACK AIDS INSTITUTE

WWW.BLACKAIDS.ORG

SCAN TO DONATE

Spill on Fire Records

Lunar Labs

SAGEGALLON

Moon Global Studios

Divine Brown Media Group

Teeth & Eyes Communications

BE IT KNOWN

WINK WINKELMANN

YUNUS IYRIBOZ • RASHON "RAMU" MURPH • MAE.SUN • NATE SMITH

FOR YOUR GRAMMY® CONSIDERATION

BEST ALTERNATIVE JAZZ ALBUM

FOR YOUR **GRAMMY®** CONSIDERATION

Carter Lang

PRODUCER OF THE YEAR, NON-CLASSICAL

Justin Bieber - *SWAG* **SZA-"BMF"** **SZA - "Crybaby"** **Dijon - "Yamaha"**

Lola Young - "One Thing" **ROSÉ - "Number One Girl"** **Justin Bieber - "Daisies"** **Reneé Rapp - "Mad"**

Guitarricadelafuente - *Spanish Leather*

"Elegantly constructed."
Justin Bieber - SWAG

The New York Times

"Lang...populate[s] songs with roomy percussion redolent of nineties neo-soul, warm synth keys, and limber guitar licks."
Justin Bieber - SWAG

THE NEW YORKER

"His production résumé… can go toe-to-toe with anybody's in music."

UPROXX

"Meandering strings and twinkling synths provid[e] the perfect backdrop for SZA's serpentine voice."
SZA - "Crybaby"

billboard

"Revered in the music industry."

Forbes

"Lang help[s] him architect a kind of unnamed freedom."
Justin Bieber - SWAG

Pitchfork

FOR YOUR GRAMMY® CONSIDERATION

Apryl Allen

Eagle Scream Remix (Black Moon)

"A very powerful tribute to her Comanche ancestors."

– Native Peoples Magazine

Best Remixed Recording

Remixed by Apryl Allen + Eren Cannata

FOR YOUR CONSIDERATION
KIM SCOTT
BEST GLOBAL MUSIC PERFORMANCE
"YOU GOT THE POWER" FT. NAOMI ACHU
BEST JAZZ PERFORMANCE
"ALMA DE LISBON" FT. KELVIN WOOTEN
BEST JAZZ INSTRUMENTAL ALBUM
"LIVIN' IT UP"
INNERVISION RECORDS

FOR YOUR GRAMMY® CONSIDERATION

JOSH CAVAZOS

FEATURING

TINA GUO

BEST CHAMBER MUSIC/SMALL ENSEMBLE PERFORMANCE

BEST INSTRUMENTAL COMPOSITION

"PRAYERS FOR CASSIE"

AN ANTHEM OF HOPE IN THE FIGHT AGAINST CANCER

SCAN ME FOR AN **AR EXPERIENCE**

SCAN ME TO **WATCH ON YOUTUBE**

"I'm a singer/songwriter so I know firsthand just how music can heal. I encourage everybody to share the Prayers For Cassie doc and music video so we can get the word out about what it's like to be facing these illnesses in the world, and how we can overcome them."

-Andrew McMahon
(Andrew McMahon and the Wilderness/Founder of Dear Jack Foundation)

"Using your artistry to shine a light on the realities of cancer and the strength of those who face it, you are inspiring action. Prayers For Cassie is a voice of compassion and an inspiration of hope to end cancer as we know it for everyone."

- Vanessa Maldonado,
(Executive Director, Amercian Cancer Society)

IN COLLABORATION WITH

THE AMERICAN CANCER SOCIETY & DEAR JACK FOUNDATION

ALAMO CITY STUDIOS · THE Pianist PODCAST · SPITFIRE AUDIO · DEAR JACK FOUNDATION · World Cancer Day 4 February · Ma Hila's Children's Cancer Foundation · THOUGHTCAST · LOST IN SOUND RECORDING STUDIOS

www.prayersforcassie.com

For Your GRAMMY® Consideration

LouCii

Producer Of The Year, Non-Classical

"Around the World"
LouCii & Rackelle
(Best Dance Pop Recording)

"Invincible"
LouCii & Rackelle
(Best Dance/Electronic Recording)

"Harmony"
LouCii & Rackelle
(Best Dance /Electronic Recording)

"Libnan Will Rise Again"
LouCii & Rackelle
(Best Dance Pop Recording)

"Tanteet"
LouCii & Mohamed Ramadan
(Best Global Music Performance)

"Shu Cute"
Karim Jaber & Rackelle
(Best Global Music Performance)

FOR YOUR CONSIDERATION

BEST CLASSICAL COMPENDIUM – ***FEW WORDS***
BEST CONTEMPORARY CLASSICAL COMPOSITION – **"EPHEMERALITY"**
BEST INSTRUMENTAL COMPOSITION – **"AMBIENT WORDS"**

"BRYAN PERRI HAS BROKEN GROUND WITH *FEW WORDS*, A SOULFUL, PERSONAL, SINGULAR SOLO WORK.
It's a sonic landscape and a journey of the heart you won't soon forget."
– CAMERON CROWE

"BRYAN PERRI'S *FEW WORDS* IS AN ASTOUNDING WORK OF MUSIC.
It is one thing to step back and intellectually admire the sheer genius of the composition and extraordinary performances, and it is an entirely different experience to delve into the music where I found myself immersed in a world of passion, pathos, humor, conversation and whimsy.
– **EMILY SALIERS** (Indigo Girls)

BPERRI.COM @BFTPNY

FOR YOUR GRAMMY® CONSIDERATION

WOODY JACKSON

WAY OUT WEST

ELECTRO-VOX

FROM THE COMPOSER OF GRAND THEFT AUTO V & RED DEAD REDEMPTION

BEST ALTERNATIVE JAZZ ALBUM

FOR YOUR GRAMMY® CONSIDERATION

21 beloved, classic Billy Joel songs performed
by eleven of NYC's finest Broadway vocalists

Traditional Pop Vocal Album

Record Of The Year – "Turn the Lights Back On"

Pop Solo Performance – "This is the Time"

Pop Duo/Group Performance – "New York State of Mind"

Pop Duo/Group Performance – "Miami, 2017 (I've Seen the Lights Go Out on Broadway)"

Traditional R&B Performance – "She's Got a Way"

Arrangement, Instrumental Or A Cappella – "Overture"

Engineered Album, Non-Classical

thebroadwayensemble.com YELLOWSOUND LABEL yellowsoundlabel.com

FOR YOUR GRAMMY® CONSIDERATION

MELİKE ŞAHİN

"Mesmerizing"
-GRAMMYs® GLOBAL SPIN

"Bold...imagine an Istanbul Sade"
-MOJO

"Glorious"
-UNCUT

"Voice of a nation"
-MONOCLE

"Empowering"
-ONES TO WATCH

"Defining the future of global independent music"
-SONGLINES

AKKOR

gülbaba records

FOR YOUR GRAMMY® CONSIDERATION

BEST CLASSICAL COMPENDIUM

TOMBEAUX

CHRISTINA SANDSENGEN

Original works for classical guitar — a deeply personal homage to loved ones who have passed, blending grief, love, and remembrance, recorded in the haunting acoustics of a Norwegian mausoleum.

" ...by turns emphatic, fragile, bold, tender and wild..." – Gramophone Magazine

FOR YOUR GRAMMY® CONSIDERATION

MIKE DEAN

PRODUCER OF THE YEAR, NON-CLASSICAL

TIMELESS
THE WEEKND & PLAYBOI CARTI

HURRY UP TOMORROW (ALBUM)
THE WEEKND

THE ABYSS
THE WEEKND & LANA DEL REY

CRY FOR ME
THE WEEKND

REFLECTIONS LAUGHING
THE WEEKND, TRAVIS SCOTT & FLORENCE + THE MACHINE

WAKE ME UP
THE WEEKND & JUSTICE

SÃO PAULO
THE WEEKND & ANITTA

TAKE YOU HOME
THE MARTINEZ BROTHERS, MIKE DEAN, APEX MARTIN & SASH

425 (ALBUM)
MIKE DEAN

FOR YOUR GRAMMY® CONSIDERATION

Durand Bernarr – *BLOOM*

Featuring "Overqualified" and "Here We Are"

"An album that consciously expands the scope of Bernarr's already wide-ranging sound."

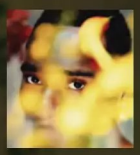
- billboard

"Durand Bernarr is no longer one of music's best kept secrets."

- New Times

"Durand Bernarr is one of the most distinct and versatile voices of our time."

- REVOLT



bta CREATE MUSIC GROUP

FOR YOUR GRAMMY® CONSIDERATION

BEST POP VOCAL ALBUM - ***STAY ALTA***
BEST R&B SONG - **"LIKE HE IS"**
BEST TRADITIONAL R&B PERFORMANCE - **"LIKE HE IS"**
BEST DANCE POP RECORDING - **"ROSES (NOW'S THE TIME)"**
BEST ARRANGEMENT, INSTRUMENTS AND VOCALS - **"NEW DIRECTION" FT. LARUSSELL & KEYON HARROLD**
BEST ENGINEERED ALBUM, NON-CLASSICAL - ***STAY ALTA***

Estelle

"The heralded artist returned with a genre-blending project rooted in clarity, elevation, and emotional truth."

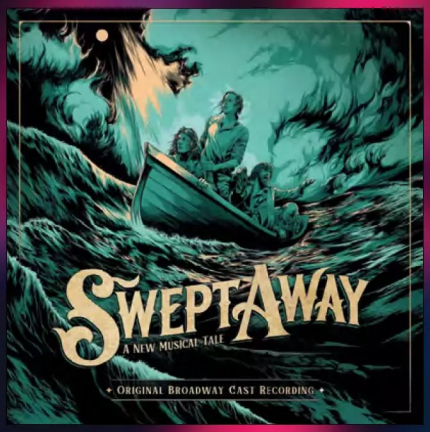
THE TIMES

"*Stay Alta* is a party of positivity with its good vibes and smooth soul."

ESSENCE

EST 1980 FAB FACTORY ENTERTAINMENT

FOR YOUR GRAMMY® CONSIDERATION



BEST MUSICAL THEATER ALBUM
SWEPT AWAY
THE AVETT BROTHERS & ORIGINAL BROADWAY CAST

BEST MUSICAL THEATER ALBUM
THE SHAPE OF THINGS
ANNMARIE MILAZZO

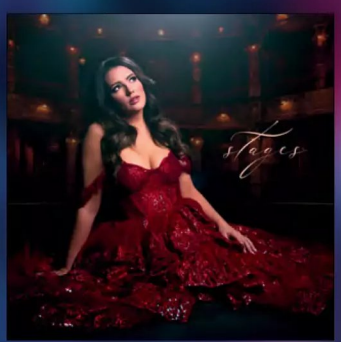
BEST MUSICAL THEATER ALBUM
LET THE GOOD TIMES ROLL
WORLD PREMIERE RECORDING CAST

JOY MACHINE RECORDS

LISTEN & LEARN MORE AT
JOYMACHINERECORDS.COM

BEST MUSICAL THEATER ALBUM
BEST REMIXED RECORDING, NON-CLASSICAL
SATURDAY CHURCH
SIA, HONEY DIJON & CAST

BEST MUSICAL THEATER ALBUM
MYSTIC PIZZA: A NEW MUSICAL
STUDIO CAST



BEST TRADITIONAL POP VOCAL ALBUM
STAGES
RACHEL POTTER

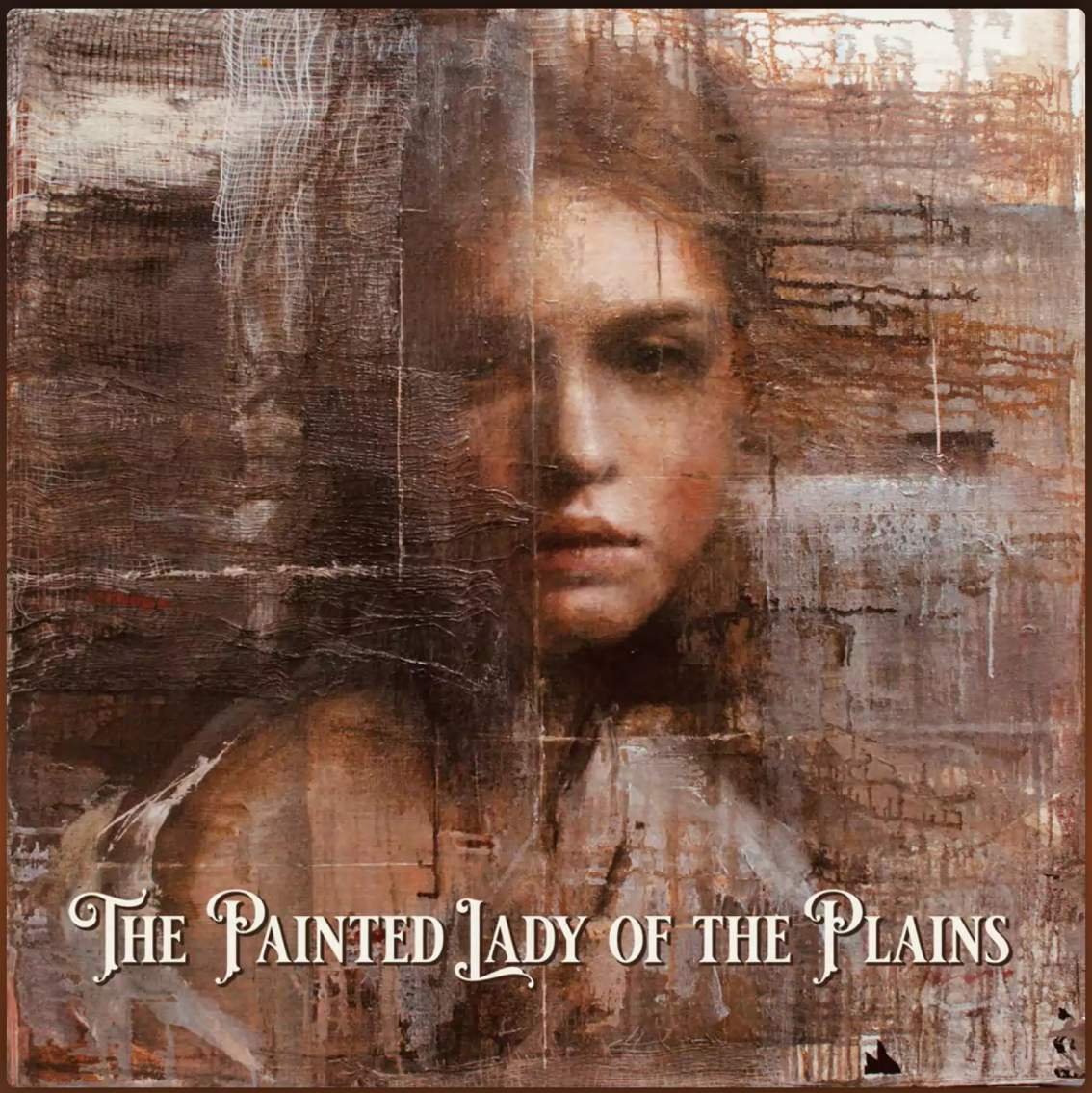
BEST TRADITIONAL POP VOCAL ALBUM
MISCAST (THE STUDIO SESSIONS)
VARIOUS ARTISTS

BEST TRADITIONAL POP VOCAL ALBUM
BY THE BAY
JESS LEPROTTO

FOR YOUR GRAMMY® CONSIDERATION

Best Traditional Country Album

Best Album Cover



A Concept Album by Songwriter James Maltese - Performed by Trey Hensley

"Superbly melodic, marvelously arranged. If you like the idea of Alan Jackson filtered through the lyrical sensibility of James Taylor you'll love Hensley's burr and Maltese's words."

— COUNTRY MUSIC PEOPLE MAGAZINE

SONGDRIVEN RECORDS

FOR YOUR GRAMMY® CONSIDERATION

SKERRIT BWOY
Best New Artist

JESUS PARTY VOL. 4
Best Dance/
Electronic Album

SATAN DEAD
Best Dance/
Electronic Recording

Recording Engineer
& Producer:
Skerrit Bwoy
(Dale Richardson)

Label:
Electric Gospel Music

A&R:
Nigel Angus
& Hänz Nobe

Mix & Master:
Nanu Alidina

Photo:
JB Lens

Illustration:
Hachi & Chiko

Big up:
Jesus,
my wife, kids,
& you!

JESUS PARTY
www.SkerritBwoy.com

SCAN TO LEARN MORE

For Your GRAMMY® Consideration

THE GRIMM®

BEST NEW ARTIST

"HIT ME NOW"

BEST ALTERNATIVE MUSIC PERFORMANCE

SONG OF THE YEAR • BEST MUSIC VIDEO

Listen Here:

records 3™

For Your GRAMMY® Consideration

Jack Antonoff

Producer Of The Year, Non-Classical

Kendrick Lamar
GNX

Sabrina Carpenter
MAN'S BEST FRIEND

Doja Cat
"Jealous Type"

FOR YOUR CONSIDERATION

CELEBRATING BOLD VOICES. GROUNDBREAKING SOUNDS.

TRO | ESSEX MUSIC GROUP

SHAMUS RECORDS

Woody At Home

"Woody Guthrie in a way we have never heard him before." - PBS News Hour

BEST HISTORICAL ALBUM
BEST ALBUM COVER
BEST RECORDING PACKAGE

BEST ALBUM NOTES
KATHRYN OSTIEN AND ANNA CANONI

"To be able to hear Woody Guthrie working through his songs in real time is just amazing." -New York Times

"The new collection includes nearly two dozen unheard recordings...but for present-tense reasons, 'Deportee' remains the most haunted and haunting of the tapes." -Rolling Stone

Evans On Evans

"Jaden Evans, sixteen years old with the chops that his grandfather had." - Jazz In The Afternoon

BEST JAZZ INSTRUMENTAL ALBUM

BEST JAZZ PERFORMANCE
"PEACE PIECE (PIANO ONLY SOLO)"

BEST NEW ARTIST
JADEN EVANS

"I have no reservations about calling this teenager a prodigy." - The Honest Broker

Flamy Grant

BEST AMERICANA ALBUM
CHURCH
BELAFONTE AWARD FOR SOCIAL CHANGE
"S.P.R.K.L"
"LAST DAYS"

St. Catherine's Child

BEST FOLK ALBUM
THIS MIGHT AFFECT YOU
BEST NEW ARTIST

Sam Robbins

BEST FOLK ALBUM
SO MUCH I STILL DON'T SEE
BEST NEW ARTIST

Casii Stephan

BELAFONTE AWARD FOR SOCIAL CHANGE
"KING IN AMERICA"

Alex Wong

BELAFONTE AWARD FOR SOCIAL CHANGE
"PERMISSION"

LISTEN HERE

FOR YOUR GRAMMY® CONSIDERATION
BEST MUSIC FILM

IMDb RATING 8.7/10 105

92% Tomatometer 12 Reviews

100% Popcornmeter 50+ Ratings

The Guardian ★★★★

MOJO ★★★★

tv amazon prime video AV

THE ZOMBIES HUNG UP ON A DREAM
THE ZOMBIES DOCUMENTARY

"a must-see documentary"
AQUARIAN

"...a brilliant documentary that does not rely on anything except the band and their music"
SPILL MAGAZINE

"It's the time and season of the resurgence of The Zombies"
FILM INQUIRY

"a love letter to music made in pure creative isolation"
FILM THREAT

PROUDLY PRESENTED BY TEAM ZOMBIES

Utopia · RANCH · THE ROCKS PROJECT · WiseMusicGroup · PLAY TONE

FOR YOUR GRAMMY® CONSIDERATION

"The Shootouts perfect 'Rust Belt' country on new album 'Switchback'...the sleeper Americana LP of the summer."
RollingStone

"The Shootouts are as electric as ever on their latest album, 'Switchback'...the band's most confident album yet"
NO DEPRESSION

#2 Best Album of 2025 (So Far)
"Every song could have been a hit in the classic days of Music City."
TWANGVILLE

SHOOTOUTSMUSIC.COM

The Shootouts

SWITCHBACK

with special guests
Sam Bush • Rodney Crowell • Vince Gill
Logan Ledger • Lindsay Lou • Mickey Raphael
Produced by Dan Knobler

BEST TRADITIONAL COUNTRY ALBUM
"Switchback"

BEST AMERICANA PERFORMANCE
"Trampoline" feat. Lindsay Lou

BEST AMERICAN ROOTS SONG
"Just Another Sunday" feat. Mickey Raphael

BEST INSTRUMENTAL COMPOSITION
"Switchback" feat. Sam Bush

TRANSOCEANIC RECORDS

FOR YOUR GRAMMY® CONSIDERATION

Song of the Year
CAUGHT UP IN THIS ILLUSION
FEAT. KENNETH WHALUM

Album of the Year
CAUGHT UP IN THIS ILLUSION

Best Alternative Jazz Album
CAUGHT UP IN THIS ILLUSION

Best Jazz Performance
CAN'T TAKE THAT AWAY FROM ME
FEAT. NIA DRUMMOND, CORY HENRY

Best Album Cover
CAUGHT UP IN THIS ILLUSION

JUICY J & ENDEA OWENS

CAUGHT UP IN THIS ILLUSION

Clockwise from top left: Kendrick Lamar, Billie Eilish, Bruno Mars, Beyoncé and and Taylor Swift.

LAMAR: COURTESY OF INTERSCOPE RECORDS; EILISH: FIONA GO/BRIGHTLIGHT IMAGES; MARS: PARAS GRIFFIN/GETTY IMAGES; BEYONCÉ: BLAIR GABBERT; SWIFT: KEVIN MAZUR/AXS24/GETTY IMAGES

How Grammy Winners Have Performed On The Charts

As history shows, Grammy Award winners and their success on the *Billboard* charts tend to align very closely — with trophy recipients and high-ranking appearances on the Billboard 200 and Billboard Hot 100 often going hand in hand. *Billboard* examines the intersection of critical and commercial achievements over the last 10 years and beyond for chart-based insights into what to possibly expect on Music's Biggest Night on Feb. 1, 2026.

–GARY TRUST

Cowboy Carter Beyoncé

Midnights Taylor Swift

Harry's House Harry Styles

folklore Taylor Swift

When We All Fall Asleep, Where Do We Go? Billie Eilish

25 Adele

1989 Taylor Swift

We Are Jon Batiste

Golden Hour Kacey Musgraves

24K Magic Bruno Mars

69%

Seven of the last 10 album of the year winners hit No. 1 on the Billboard 200. (Those that did not are shaded darker above.) Historically, **69%** of all recipients **(46 of 67)** have reigned.

THE LAST 10 ALBUM OF THE YEAR WINNERS ON THE BILLBOARD 200

Year	Title	Artist	Peak
2025	*Cowboy Carter*	Beyoncé	No. 1, two weeks
2024	*Midnights*	Taylor Swift	No. 1, six weeks
2023	*Harry's House*	Harry Styles	No. 1, two weeks
2022	*We Are*	Jon Batiste	No. 25*
2021	*folklore*	Taylor Swift	No. 1, eight weeks
2020	*When We All Fall Asleep, Where Do We Go?*	Billie Eilish	No. 1, three weeks
2019	*Golden Hour*	Kacey Musgraves	No. 4
2018	*24K Magic*	Bruno Mars	No. 2
2017	*25*	Adele	No. 1, 10 weeks
2016	*1989*	Taylor Swift	No. 1, 11 weeks

*Post-Grammy Awards ceremony; previously reached No. 86

THE LAST 10 RECORD OF THE YEAR WINNERS ON THE HOT 100

Year	Title	Artist	Peak
2025	"Not Like Us"	Kendrick Lamar	No. 1, three weeks
2024	"Flowers"	Miley Cyrus	No. 1, eight weeks
2023	"About Damn Time"	Lizzo	No. 1, two weeks
2022	"Leave the Door Open"	Silk Sonic (Bruno Mars & Anderson .Paak)	No. 1, two weeks
2021	"Everything I Wanted"	Billie Eilish	No. 8
2020	"bad guy"	Billie Eilish	No. 1, one week
2019	"This Is America"	Childish Gambino	No. 1, two weeks
2018	"24K Magic"	Bruno Mars	No. 4
2017	"Hello"	Adele	No. 1, 10 weeks
2016	"Uptown Funk!"	Mark Ronson featuring Bruno Mars	No. 1, 14 weeks

55%

Eight of the last 10 records of the year topped the Hot 100. Historically, **55%** of all winners **(37 of 67)** have led the list.

96%

Of the **67** album of the year winners, **64 (or 96%)** have hit the **Billboard 200's top 10** (two of which did so for the first time following their Grammy victories). **Twenty-six in a row** did so in **1996-2021,** the **longest streak of all time**.

84%

Of the **67** record of the year winners, **56 (or 84%)** have reached the Hot 100's top 10. **Sixteen in a row** have done so since 2010, the second-longest streak, after a **23-year run in 1965-87**.

Nicks (left) and Buckingham of Buckingham Nicks.

JIMMY WACHTEL/RHINO

NO. 3

OUT OF THE ARCHIVES, ONTO THE CHARTS

The long-out-of-print self-titled album from Buckingham Nicks debuts at No. 3 on Top Album Sales with 30,000 copies sold in the United States in the week ending Sept. 25, according to Luminate. The set was originally released in 1973 before Lindsey Buckingham and Stevie Nicks joined Fleetwood Mac and is the only album from the pair as a duo. Originally issued through Polydor, *Buckingham Nicks* has been out of circulation (though widely bootlegged) until its official remastered Rhino reissue on Sept. 19. The project also made its official debut on CD, streaming services and as a digital download through Rhino, alongside a number of vinyl variants.

Upon the album's reissue, Buckingham and Nicks shared on their respective Instagram accounts: "We're so happy this album is getting a second life. We hope you love it."

With 30,000 sold, *Buckingham Nicks* tallies the biggest sales week in over a decade for any album by Buckingham, Nicks or Fleetwood Mac. The last time a set from any of those acts had a larger sales week was on the Top Album Sales chart dated Oct. 25, 2014, when Nicks' *24 Karat Gold: Songs From the Vault*, sold 33,000 copies in its opening week (No. 7).

Further, with 18,000 copies sold on vinyl, the album notches the largest sales week in the format in the modern era (since Luminate began electronically tracking sales in 1991) for any project by Buckingham, Nicks or Fleetwood Mac.

Buckingham Nicks also arrives on Top Rock Albums, Indie Store Album Sales and Catalog Albums (No. 1 on each); Top Rock & Alternative Albums and Vinyl Albums (No. 2); and the Billboard 200 (No. 11).

—KEITH CAULFIELD

Top Album Sales

LAST WEEK	THIS WEEK	Artist / IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
HOT SHOT DEBUT	1	#1 for 1 WEEK **Cardi B** ATLANTIC/AG	**Am I The Drama?**	1
NEW	2	**Nine Inch Nails** THE NULL CORPORATION/WALT DISNEY/INTERSCOPE/INTERSCOPE CAPITOL	**TRON: Ares (Soundtrack)**	1
NEW	3	**Buckingham Nicks** BUCKINGHAM RECORDS/SN/RHINO	**Buckingham Nicks**	1
4	4	**Stray Kids** JYP/IMPERIAL/REPUBLIC	**Karma: The 4th Album**	5
1	5	**Twenty One Pilots** FUELED BY RAMEN/AG	**Breach**	2
5	6	**Sabrina Carpenter** ISLAND/REPUBLIC	**Man's Best Friend**	4
7	7	**Soundtrack** VISVA/REPUBLIC	**KPop Demon Hunters**	14
NEW	8	**Sarah McLachlan** SARAH MCLACHLAN/CONCORD	**Better Broken**	1
RE-ENTRY	9	**Sleep Token** SLEEP TOKEN/RCA	**Even In Arcadia**	7
3	10	**CORTIS** BIGHIT MUSIC/IMPERIAL/REPUBLIC	**Color Outside The Lines (EP)**	2
14	11	**KATSEYE** HYBE/GEFFEN/ICLG	**Beautiful Chaos (EP)**	13
46	12	**Clipse** CLIPSE/ROC NATION	**Let God Sort Em Out**	8
RE-ENTRY	13	**Jean-Yves Thibaudet** DECCA/UME	**Pride & Prejudice (Soundtrack)**	3
19	14	**TOMORROW X TOGETHER** BIGHIT MUSIC/IMPERIAL/REPUBLIC	**The Star Chapter : Together**	9
NEW	15	**Lola Young** DAY ONE/ISLAND/REPUBLIC	**I'm Only F**king Myself**	1
NEW	16	**IVE** STARSHIP ENTERTAINMENT	**Secret: IVE, The 4th EP**	1
17	17	**Laufey** VINGOLF/AWAL	**A Matter Of Time**	5
NEW	18	**The Favors** DARKROOM/INTERSCOPE CAPITOL	**The Dream**	1
NEW	19	**I Prevail** FEARLESS/CONCORD	**Violent Nature**	1
15	20	**Deftones** REPRISE/WARNER	**Private Music**	5

SALES DATA COMPILED BY LUMINATE | TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, AS COMPILED BY LUMINATE. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

FOR YOUR GRAMMY® CONSIDERATION

SANJEEV VENKATARAMANAN

WINGS OF GOLD

A SYMPHONIC THILLANA IN HAMIR KALYANI

PRODUCED BY
SONIC SANCTUM STUDIOS

Wednesday

38 Special

Top Album Sales

LAST WEEK	THIS WEEK	Artist / IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART
2	21	Ed Sheeran GINGERBREAD MAN/ATLANTIC/AG	Play	2
NEW	22	Wednesday DEAD OCEANS	Bleeds	1
NEW	23	Descendents DESCENDANT/ORG	Milo Goes To College	1
RE-ENTRY	24	Bon Jovi MERCURY/UME	Slippery When Wet	10
12	25	ZEROBASEONE WAKEONE	Never Say Never	3
NEW	26	38 Special 38 SPECIAL	Milestone	1
23	27	Sabrina Carpenter ISLAND/REPUBLIC	Short n' Sweet	57
21	28	Conan Gray REPUBLIC	Wishbone	6
37	29	My Chemical Romance REPRISE/WARNER	The Black Parade	145
NEW	30	Nation Of Language SUB POP	Dance Called Memory	1
NEW	31	MIRADOR REPUBLIC	MIRADOR	1
30	32	Pink Floyd PINK FLOYD/LEGACY	The Dark Side Of The Moon	521
35	33	Fleetwood Mac WARNER/RHINO	Rumours	472
32	34	Billie Eilish DARKROOM/INTERSCOPE/INTERSCOPE CAPITOL	Hit Me Hard And Soft	71
26	35	TWICE JYP/IMPERIAL/REPUBLIC	This Is For	11
NEW	36	Chiodos SUMERIAN	All's Well That Ends Well (20th Anniversary)	1
NEW	37	Motion City Soundtrack EPITAPH	The Same Old Wasted Wonderful World	1
NEW	38	Home Free HOME FREE	Challenge The Sea	1
39	39	Michael Jackson EPIC/LEGACY	Thriller	469
NEW	40	Atmosphere RHYMESAYERS	Jestures	1

WEDNESDAY: MARTINA GONZALEZ BERTELLO. 38 SPECIAL: NICK SPANOS.

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, AS COMPILED BY LUMINATE. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

SALES DATA COMPILED BY LUMINATE

FOR YOUR GRAMMY® CONSIDERATION

STEVE BARDWIL BAND NOTHING BUT TIME

BEST ALTERNATIVE MUSIC ALBUM – Steve Bardwil Band
BEST NEW ARTIST – Steve Bardwil Band
BEST ENGINEERED ALBUM, NON-CLASSICAL – Joe Chiccarelli
BEST ALBUM COVER – John Coulter

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ROCK CELLAR MAGAZINE

"Bardwil brings a reflective, heartfelt sound that is clearly rooted in real experiences."
– SONGFACTS

"A blend of multi-generational, stylistically diverse musicians."
– EVAN TOTH, TRACKING ANGLE

Debut album available now
©2025 Steve Bardwil and BARD TIME MUSIC, LLC

Cardi B

Hot 100 Songwriters

1	#1 for 3 WEEKS	Sombr
2		Amy Allen
3		Mark Sonnenblick
4		Sabrina Carpenter
5		Cardi B
6		Michel Schulz
7		Jack Antonoff
8		John Ryan
9		EJAE
10		Jordan Thorpe

Eisendrath

Hot 100 Producers

1	#1 for 77 WEEKS	Joey Moi
2		Ian Eisendrath
3		Adam Yaron
4		Sabrina Carpenter
5		Jack Antonoff
6		Evan Blair
7		Charlie Handsome
8		DJ Swanqo
9		John Ryan
10		24

CARDI B: BRIAN ZIFF. EISENDRATH: HARMONY GERBER/GETTY IMAGES.

THE TOP SONGWRITERS AND PRODUCERS ON THE BILLBOARD HOT 100 CHART ARE GENRE CHARTS UTILIZE THE HOT 100 FORMULA BLENDING STREAMING, AIRPLAY AND DOWNLOAD SALES DATA). RANKINGS ARE BASED ON ACCUMULATED WEEKLY POINTS FOR ALL CHARTED SONGS WRITTEN OR PRODUCED, RESPECTIVELY, BY EACH WRITER OR PRODUCER. A SONG WITH MULTIPLE CREDITED WRITERS OR PRODUCERS EARNS EACH CREDITED ARTIST A TEN-POINT SONGWRITER AND PRODUCER CHART. OFTEN DUE TO EACH CONTRIBUTING TO THE SAME TITLE OR TITLES. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXCEPTIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

AIRPLAY, SALES AND STREAMING DATA COMPILED BY LUMINATE

FOR YOUR GRAMMY® CONSIDERATION

SID MEIER'S

CIVILIZATION VII

BEST SCORE SOUNDTRACK FOR VIDEO GAMES AND OTHER INTERACTIVE MEDIA

Music by Christopher Tin, Geoff Knorr, and Roland Rizzo

BEST GLOBAL MUSIC PERFORMANCE

"The Mongol Empire (Exploration Age)" featuring long song singer Munkhbaatar Bat-Ulzii, throat singer Munkhbat Myagmarjav, and the Mongolian State Morin Khuur Ensemble

BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA

"Mexico (Modern Age)" an arrangement of the folk song "El Son de la Negra"

BEST IMMERSIVE AUDIO ALBUM

FEATURING The FILMharmonic Orchestra and Choir Prague, Crouch End Festival Chorus, Ensemble I Fedeli, Mongolian State Morin Khuur Ensemble, Southern Pine Drum Group, Wong Pleng Khmer, Jigjiddorj Nanzaddorj, Munkhbaatar Bat-Ulzii, Munkhbat Myagmarjav, Karim Nagi, Naeif Rafeh, Brandon Acker, Masayo Ishigure, James Nyoraku Schlefer, Niccolo Seligmann, Sandro Friedrich, Deepak Ram, Amadou Kouyate, Chamni Sripraram, Bei Bei Monter, Zhiming Shu, Liu Yang, Celia Liu, Aiko Kyo, Zhe Song, Steve Chieh-Wei Chiu, Victor Ghannam, Amir Vahab, Ashley Jarmack, Andy Lowings, Vinay Sharma, Karthik Krishnan, Vinay Somashekar, Rajasekhar Ayala, Vivek Thyagarajan, Anand Sankar Vemuri, Sanket Naik, Anirudh Bharadwaj, Vani Ramamurthi, Ananya Ashok, Hrishikesh Chary, Rohan Krishnamurthy, Brett Barnes, Joel Barnes, Trenton Stand, John Rugolo, Nathan Egloff, AJ Block, Jared Denhard, Luana Haraguchi, Masue Suzuki, Daniela Valtová, Martin Levický, Miloš Jahoda, Josef Hřebík, David Temple, Andy Brick, Lukáš Vasilek

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BUSH: CHRISTOPHER POLK FOR PENSKE MEDIA. SOMBR: MIKE COPPOLA/GETTY IMAGES.

Country Producers

	1	#1 for 161 WEEKS **Joey Moi**
	2	Charlie Handsome
	3	Jay Joyce
	4	Frank Rogers
	5	Chris LaCorte
	6	Austin Shawn
	7	Kristian Bush
	8	Jay Rodgers
	9	Paul DiGiovanni
TIE	10	Nevin Sastry
TIE	10	Sean Cook

Rock & Alternative Songwriters

	1	#1 for 21 WEEKS **Sombr**
	2	Tyler Joseph
TIE	3	Billie Eilish
TIE	3	Finneas
	5	d4vd
	6	Dan Darmawan
TIE	7	Myles Smith
TIE	7	Peter Fenn
	9	Zach Bryan
	10	Paul Meany

THE TOP SONGWRITERS AND PRODUCERS ON THE BILLBOARD HOT 100 CHART AND GENRE CHARTS THAT UTILIZE THE HOT 100 FORMULA (BLENDING STREAMING, AIRPLAY AND DOWNLOAD SALES DATA). RANKINGS ARE BASED ON ACCUMULATED WEEKLY POINTS FOR ALL CHARTED SONGS. A TITLE'S POINTS ARE DIVIDED EQUALLY AMONG ITS WRITERS AND PRODUCERS. IF TEN DUE TO EACH CONTRIBUTING TO THE SAME TITLE OR TITLES. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

AIRPLAY, SALES AND STREAMING DATA COMPILED BY LUMINATE

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Pop Solo Performance
Rock Song
Americana Performance
American Roots Performance
American Roots Song

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Sounds Out Loud

Dean

NO. 8

OLIVIA DEAN'S FIRST TOP 10

"Man I Need" becomes Olivia Dean's first Streaming Songs top 10. Her debut entry on the chart jumps 14-8 with 11.8 million official U.S. streams, up 7%, Sept. 19-25, according to Luminate. On the Billboard Hot 100, the soulful pop single (which is also her first song to make the chart) climbs 30-25, also boosted by 3 million in radio reach (up 214%). On Mainstream Top 40, the track debuts at No. 36.

The surging English singer-songwriter (see story, page 324) is the ninth act in a lead role to reach the Streaming Songs top 10 for the first time this year, joining Central Cee, Doechii, Rayvn Lenae, Mariah the Scientist, Alex Warren, Yebba and two acts from Netflix's animated movie *KPop Demon Hunters*: HUNTR/X (EJAE, Audrey Nuna and REI AMI) and Saja Boys (Andrew Choi, Neckwav, Danny Chung, Kevin Woo and samUIL Lee). In 2024, 12 lead acts earned initial top 10s on the chart.

—GARY TRUST

Streaming Songs

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 for 10 WEEKS **Golden** VISVA/REPUBLIC	HUNTR/X: EJAE, Audrey Nuna & REI AMI	13
2	2	**Ordinary** ATLANTIC	Alex Warren	30
3	3	**Soda Pop** VISVA/REPUBLIC	Saja Boys: Andrew Choi, Neckwav, Danny Chung, Kevin Woo & samUIL Lee	13
4	4	**Your Idol** VISVA/REPUBLIC	Saja Boys: Andrew Choi, Neckwav, Danny Chung, Kevin Woo & samUIL Lee	13
5	5	**How It's Done** VISVA/REPUBLIC	HUNTR/X: EJAE, Audrey Nuna & REI AMI	13
6	6	**What It Sounds Like** VISVA/REPUBLIC	HUNTR/X: EJAE, Audrey Nuna & REI AMI	13
8	7	**What I Want** MERCURY/BIG LOUD/REPUBLIC	Morgan Wallen Featuring Tate McRae	19
14	8	**Man I Need** POLYDOR/ISLAND/REPUBLIC	Olivia Dean	4
9	9	**Takedown** VISVA/REPUBLIC	HUNTR/X: EJAE, Audrey Nuna & REI AMI	12
10	10	**Free** VISVA/REPUBLIC	Rumi, JINU, EJAE & Andrew Choi	13
12	11	**Back To Friends** SMB/WARNER	sombr	24
11	12	**I Got Better** MERCURY/BIG LOUD/REPUBLIC	Morgan Wallen	19
NEW	13	**Safe** ATLANTIC	Cardi B Featuring Kehlani	1
18	14	**Lose Control** SWIMS INT./WARNER	Teddy Swims	95
7	15	**Tears** ISLAND/REPUBLIC	Sabrina Carpenter	4
17	16	**When Did You Get Hot?** ISLAND/REPUBLIC	Sabrina Carpenter	4
16	17	**Just In Case** MERCURY/BIG LOUD/REPUBLIC	Morgan Wallen	27
15	18	**I'm The Problem** MERCURY/BIG LOUD/REPUBLIC	Morgan Wallen	34
20	19	**Beautiful Things** NIGHT STREET/WARNER	Benson Boone	87
RE-ENTRY	20	**Romantic Homicide** D4VD/DARKROOM/INTERSCOPE	d4vd	15

OWEN TRANNOY

STREAMING SONGS: THE WEEK'S MOST POPULAR STREAMED SONGS (AUDIO AND VIDEO) ON LEADING DIGITAL AUDIO AND VIDEO SERVICES IN THE U.S., RANKED BY ACTIVITY DATED OCTOBER 4, 2025. RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

STREAMING DATA COMPILED BY LUMINATE

For your GRAMMY© Consideration

Producer Of The Year, Non-Classical

SHOOTER JENNINGS

3x GRAMMY Award-Winning Producer, Songwriter, and Musician

The Price Of Admission – **Turnpike Troubadours**

Dollar A Day – **Charley Crockett**

Lonesome Drifter – **Charley Crockett**

American Romance – **Lukas Nelson**

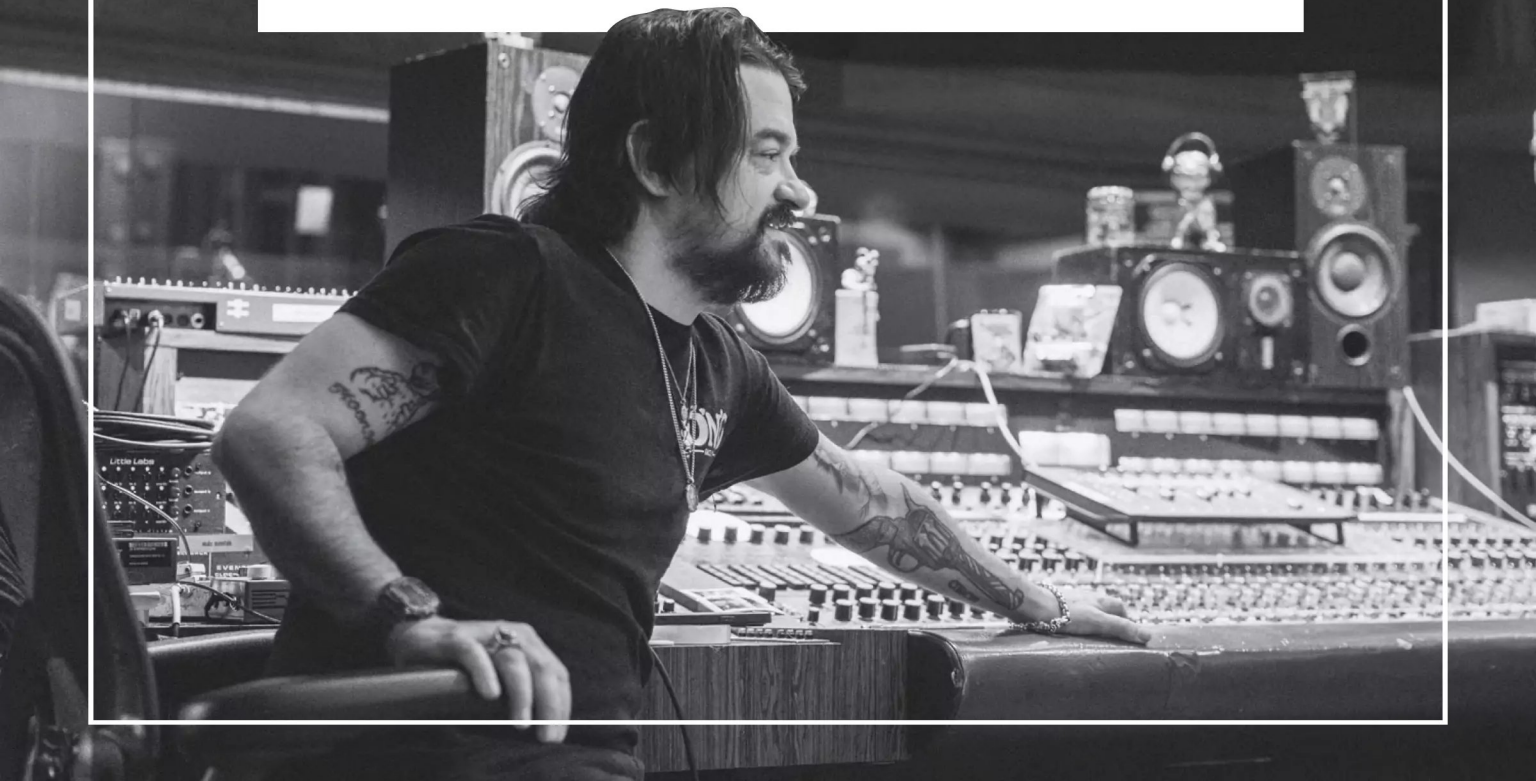
Preacher Kids – **Robert Randolph**

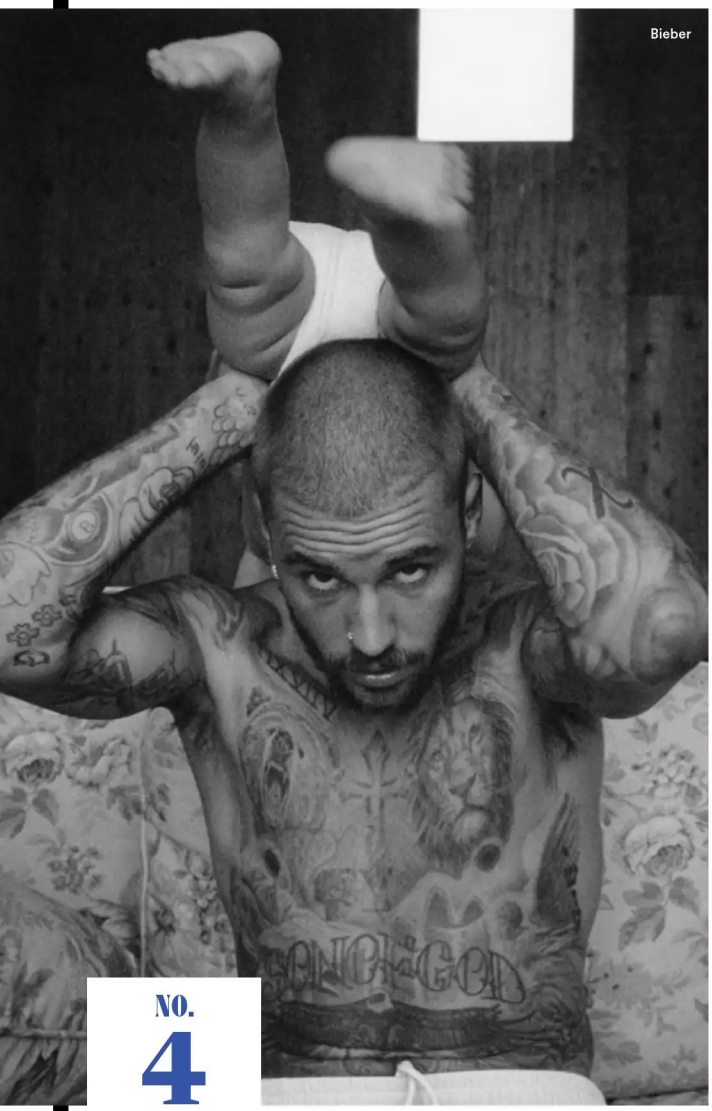
Heart Of The Eternal – **A.J. Croce**

Hear The Thunder Crack – **James Woods**

"Them Old Love Songs (feat. Savannah Connley)" – **Jake Owen**

"A Bus Ain't A Home" – **Luke Tyler Shelton**




Bieber

NO. 4

'DAISIES' BLOOMS IN TOP FIVE

Justin Bieber ranks in the top five of *Billboard*'s all-format Radio Songs chart for the first time in three-and-a-half years as "Daisies" rises 7-4. The song gained by 7% to 48.4 million in airplay audience Sept. 19-25, according to Luminate. The single from his album *SWAG*, which debuted at its No. 2 best on the Billboard 200 dated July 26, marks his first top five hit since "Ghost" in March 2022.

Bieber earns his 18th top five entry on Radio Songs. He boasts the most titles in chart's region since his first week there on the list dated Oct. 6, 2012, with "As Long As You Love Me" featuring Big Sean (which ultimately peaked at No. 2). Taylor Swift is second in that span with 14 top five hits, followed by Ariana Grande and The Weeknd, each with 12.

–G.T.

Radio Songs

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 for 15 WEEKS **Ordinary** ATLANTIC	Alex Warren	24
2	2	**Mutt** EZMNY/MOTOWN/INTERSCOPE CAPITOL	Leon Thomas	26
3	3	**Die With A Smile** STREAMLINE/INTERSCOPE/ATLANTIC/INTERSCOPE CAPITOL	Lady Gaga & Bruno Mars	58
7	4	**Daisies** JRC/ILH/DEF JAM/REPUBLIC	Justin Bieber	9
4	5	**Love Me Not** ATLANTIC	Ravyn Lenae	17
5	6	**Good News** AMERICAN DOGWOOD/EMPIRE/MAGNOLIA MUSIC	Shaboozey	21
6	7	**Manchild** ISLAND/REPUBLIC	Sabrina Carpenter	15
9	8	**A Bar Song (Tipsy)** AMERICAN DOGWOOD/EMPIRE/MAGNOLIA MUSIC	Shaboozey	71
16	9	**Golden** VISVA/REPUBLIC	HUNTR/X: EJAE, Audrey Nuna & REI AMI	6
11	10	**Lose Control** SWIMS INT./WARNER	Teddy Swims	93
10	11	**Pink Pony Club** KRA/AMUSEMENT/ISLAND/REPUBLIC	Chappell Roan	36
19	12	**Bottle Rockets** TRIPLE TIGERS	Scotty McCreery & Hootie & The Blowfish	11
18	13	**Heart Of Stone** BAILEE & BUDDY/BMG/REPUBLIC/STONEY CREEK	Jelly Roll	10
14	14	**Undressed** SMB/WARNER	sombr	16
15	15	**Mystical Magical** NIGHT STREET/WARNER	Benson Boone	12
13	16	**Luther** PGLANG/INTERSCOPE/INTERSCOPE CAPITOL	Kendrick Lamar & SZA	40
12	17	**Sorry I'm Here For Someone Else** NIGHT STREET/WARNER	Benson Boone	30
8	18	**Happen To Me** TRIPLE TIGERS	Russell Dickerson	15
17	19	**Beautiful Things** NIGHT STREET/WARNER	Benson Boone	83
20	20	**What I Want** MERCURY/REPUBLIC/BIG LOUD	Morgan Wallen Featuring Tate McRae	15

RENELL MEDRAND

RADIO SONGS: THE WEEK'S MOST POPULAR SONGS RANKED BY ALL-FORMAT RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED BY MEDIABASE (TOP 40/MAINSTREAM), CMT (COUNTRY), MEDIABASE (ROCK), AND LUMINATE (ALL OTHER FORMATS). SOURCE: BILLBOARD.COM
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AIRPLAY DATA COMPILED BY LUMINATE

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Weighting

MY LIFE IF IT WERE A MUSICAL

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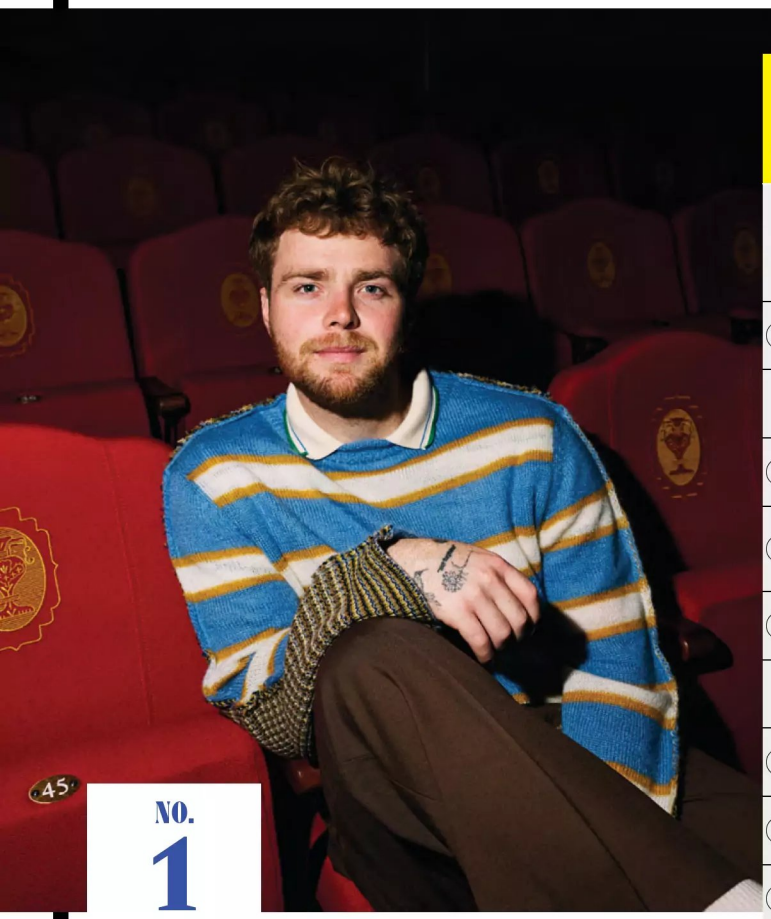

JACK DYTRYCH

NO. 1

WARREN'S RECORD-BREAKING WAYS

Alex Warren's "Ordinary" becomes the sole longest-leading hit ever on the Mainstream Top 40 chart as it adds a record-setting 15th week at No. 1 on the radio-based list that began in October 1992. The song surpasses Ace of Base's "The Sign," which ran up its 14-week reign consecutively from February through March 1994. "Ordinary" first topped the chart in June and has led for all but one week since; Sabrina Carpenter's "Manchild" interrupted its run in September.

The Kid LAROI and Justin Bieber's "Stay" places third with a 13-week dominance in 2021.

"Ordinary" previously ruled the Billboard Hot 100 and the Billboard Global 200 for 10 weeks each and Billboard Global Excl. U.S. for eight. Warren recently discussed the song's mass appeal with *Billboard*, saying, "When you write a song, you want it to apply to as many people as possible."

—GARY TRUST

Mainstream Top 40

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 for 15 WEEKS **Ordinary** ATLANTIC	Alex Warren	26
3	2	**Daisies** JRC/ILH/DEF JAM/REPUBLIC	Justin Bieber	11
2	3	**Love Me Not** ATLANTIC	Ravyn Lenae	21
5	4	**Undressed** SMB/WARNER	sombr	20
8	5	GG **Golden** VISVA/REPUBLIC	HUNTR/X: EJAE, Audrey Nuna & REI AMI	10
7	6	**What I Want** BIG LOUD/MERCURY/REPUBLIC	Morgan Wallen Featuring Tate McRae	19
4	7	**Manchild** ISLAND/REPUBLIC	Sabrina Carpenter	16
6	8	**Mystical Magical** NIGHT STREET/WARNER	Benson Boone	16
9	9	**Revolving Door** RCA	Tate McRae	14
12	10	**Mutt** EZMNY/MOTOWN/INTERSCOPE CAPITOL	Leon Thomas	14
14	11	**Tears** ISLAND/REPUBLIC	Sabrina Carpenter	4
10	12	**Sorry I'm Here For Someone Else** NIGHT STREET/WARNER	Benson Boone	30
11	13	**Pink Pony Club** KRA/AMUSEMENT/ISLAND/REPUBLIC	Chappell Roan	46
15	14	**Jealous Type** KEMOSABE/RCA	Doja Cat	5
16	15	**Nice To Meet You** IT'S OKAY TO FEEL/RCA	Myles Smith	21
13	16	**Party 4 U** ASYLUM/ATLANTIC	Charli xcx	20
18	17	**The Dead Dance** STREAMLINE/INTERSCOPE/INTERSCOPE CAPITOL	Lady Gaga	4
19	18	**All The Way** BIGXTHAPLUG/ATLANTIC/UNITEDMASTERS	BigXthaPlug Featuring Bailey Zimmerman	21
20	19	**Cliche** EST19XX/INTERSCOPE/INTERSCOPE CAPITOL	mgk	16
22	20	**Gabriela** HYBE/GEFFEN/INTERSCOPE CAPITOL	KATSEYE	8

MAINSTREAM TOP 40: THE WEEK'S MOST POPULAR SONGS RANKED BY MAINSTREAM TOP 40 RADIO AIRPLAY DETECTIONS, AS MEASURED BY IMPRESSIONS FROM NIELSEN MUSIC'S MONITORING PANELS. SEE HOW THE CHART IS CALCULATED AT BILLBOARD.COM/LEGEND

AIRPLAY DATA COMPILED BY LUMINATE

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Jaeti is a genre-blending visionary whose “New Fusion” style fuses gospel, soul, reggae, and hip hop into a spiritually charged, globally conscious sound that’s as rooted in East St. Louis grit as it is in artistic legacy. He historically tours with DJ Infamous Flame.

ALBUM OF THE YEAR
BEST RAP ALBUM

PAST FUTURE DAYS
RELEASE DATE: OCTOBER 27, 2024
EXECUTIVE PRODUCERS: L JIS PRODUCTIONS AND JAETI
RECORD LABEL: UAM

BEST RAP SONG
BEST RAP PERFORMANCE

WHEN ITS COLD
FEATURES: EL HAKIM (PERCUSSION), TOY DANIELLE (VOCALS), CHAMP (RAP) & BENNY THE BUTCHER (RAP)
PRODUCER: L JIS PRODUCTIONS

BEST R&B SONG
BEST R&B PERFORMANCE

YOU (THE TRUTH)
FEATURES: B. LAKEITHA (VOCALS)
PRODUCER: JAETI

PHOTO CREDIT:
ERICA DUNLAP

GRAPHIC DESIGN:
ANISSA T. EVERETT

DAVID ROSMER

BOONE'S 'MAGICAL' RIDE

Benson Boone continues his career ascent as "Mystical Magical" rises 7-5 on Adult Top 40, becoming his third top five hit at the format. Prior single "Sorry I'm Here for Someone Else" reached No. 2 in June, while "Beautiful Things" banked eight weeks at No. 1 beginning in April 2024. He has also hit the top 10 with "Slow It Down" (No. 9 in August 2024).

"Mystical Magical," Boone's third Mainstream Top 40 top 10, is from his second studio album, *American Heart*, which debuted at its No. 2 high on the Billboard 200 in June. His first set, *Fireworks & Rollerblades*, entered at its No. 6 peak in April 2024. The track interpolates Olivia Newton-John's "Physical," with co-writing credit given to songwriters Steven Kipner and Terry Shaddick. The late legend's classic topped the Billboard Hot 100 for 10 weeks in 1981-82, the chart's longest domination of the 1980s. **–G.T.**

Adult Top 40

LAST WEEK	THIS WEEK	Artist / IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 for 18 WEEKS	Ordinary	28
		ATLANTIC	Alex Warren	
2	2	Die With A Smile	Lady Gaga & Bruno Mars	58
		STREAMLINE/ATLANTIC/INTERSCOPE/INTERSCOPE CAPITOL		
3	3	Manchild	Sabrina Carpenter	16
		ISLAND/REPUBLIC		
4	4	Love Me Not	Ravyn Lenae	17
		ATLANTIC		
7	5	Mystical Magical	Benson Boone	16
		NIGHT STREET/WARNER		
8	6	Daisies	Justin Bieber	11
		JRC/ILH/DEF JAM/REPUBLIC		
5	7	What I Want	Morgan Wallen Featuring Tate McRae	19
		BIG LOUD/MERCURY/REPUBLIC		
6	8	Pink Pony Club	Chappell Roan	45
		KRA/AMUSEMENT/ISLAND/REPUBLIC		
12	9	Golden	HUNTR/X: EJAE, Audrey Nuna & REI AMI	8
		VISVA/REPUBLIC		
9	10	Undressed	sombr	20
		SMB/WARNER		
10	11	Survive	Lewis Capaldi	13
		VERTIGO/CAPITOL/INTERSCOPE CAPITOL		
17	12	GG	Ed Sheeran	2
		Camera		
		ATLANTIC		
13	13	Beautiful Colors (From Kaiju No. 8)	OneRepublic	8
		BMG		
15	14	The Dead Dance	Lady Gaga	4
		STREAMLINE/INTERSCOPE/INTERSCOPE CAPITOL		
14	15	Wildflower	Billie Eilish	19
		DARKROOM/INTERSCOPE/INTERSCOPE CAPITOL		
16	16	Hard To Be Happy	Rob Thomas	11
		UNIVERSAL/REPUBLIC		
19	17	Holy Water	Marshmello x Jelly Roll	7
		BIG LOUD/JOYTIME COLLECTIVE/MERCURY/REPUBLIC		
18	18	Cloud Nine	Sarah Reeves	16
		CURB		
21	19	Happen To Me	Russell Dickerson	14
		TRIPLE TIGERS		
22	20	Boyfriend	Belle Tatum	14
		POP AND HISS		

ADULT TOP 40: THE WEEK'S MOST POPULAR SONGS RANKED BY ADULT TOP 40 RADIO AIRPLAY DETECTIONS, AS MEASURED BY MEDIABASE AND BDS. SOURCE: LUMINATE. FOR MORE INFORMATION ABOUT THE CHARTS, INCLUDING METHODOLOGY AND RULES, SEE BILLBOARD.COM/CHARTS/BILLBOARD-CHART-DEFINITIONS/

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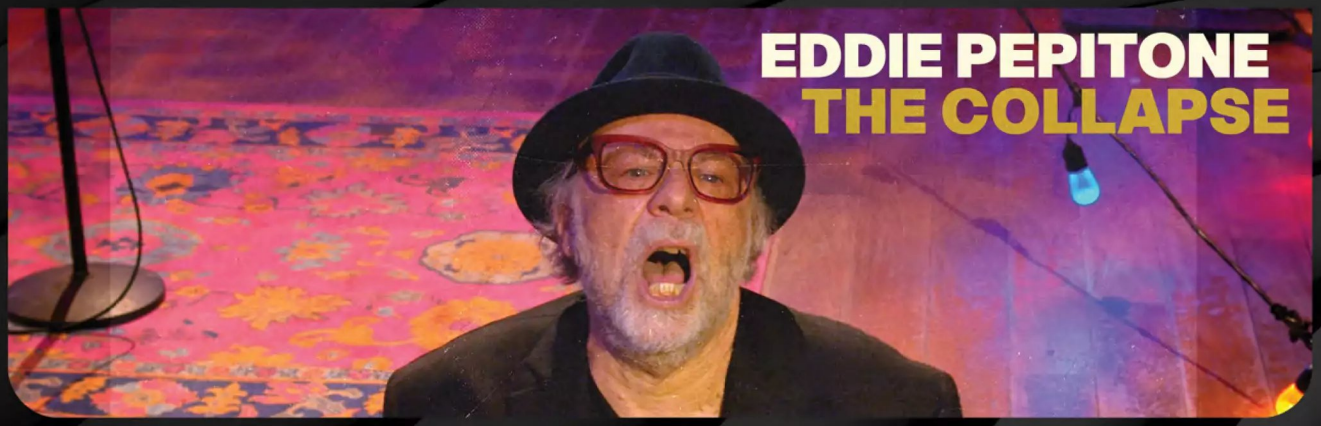
AIRPLAY DATA COMPILED BY LUMINATE

FOR YOUR GRAMMY® CONSIDERATION

BEST COMEDY ALBUM



AND THESE OTHER GREAT TITLES FROM BLONDE MEDICINE:

KATE STROBEL, GABBY GUTIERREZ-REED, SALMA ZAKY • FIRECRACKER COMEDY

DAN CUMMINS • TRYING TO GET BETTER

JIM TEWS • WITHOUT PICTURES

JEREMY ALDER • ALMOST A GROWN MAN

ANDY WOODHULL • BEACH BRAIN

AHMED KHALAF • HOBBLE D. HOY

ERIN JUDGE & JENNY CHALIKIAN • ROMANTIC COMEDY

DAVID GBORIE • GBIRTH OF A NATION

ALLEN STRICKLAND WILLIAMS • RAN THROUGH

SHAIN BRENDEN • EITHER WAY, PRETTY FUNNY

BLONDE MEDICINE

From left: McCreery with Hootie & The Blowfish

ANNIE ORTMEIER

NO. 1

'BOTTLE ROCKETS' SHOOTS TO NO. 1

Scotty McCreery and Hootie & The Blowfish climb two spots to No. 1 on the Country Airplay chart with "Bottle Rockets." The single, which features newly recorded vocals from the band and is built around its classic 1990s hit "Hold My Hand," increased by 14% to 30.5 million audience impressions Sept. 19-25, according to Luminate.

The coronation of "Bottle Rockets" puts Hootie frontman Darius Rucker in exclusive company with Tyler Hubbard. They are now the only artists who have ruled Country Airplay both solo and with a duo or group, dating to the chart's start in January 1990. Hubbard has scored 16 leaders as half of Florida Georgia Line and three as a solo act. Rucker has collected nine No. 1s as a solo artist. Plus, label Triple Tigers, which launched in 2016, earns its first successive leaders on the chart as "Bottle Rockets" follows Russell Dickerson's "Happen to Me."

—RUSS PENUELL

Country Airplay

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 for 1 WEEK GG **Bottle Rockets** TRIPLE TIGERS	Scotty McCreery & Hootie & The Blowfish	20
2	2	**Heart Of Stone** BAILEE & BUDDY/BMG/REPUBLIC/STONEY CREEK	Jelly Roll	26
1	3	**Happen To Me** TRIPLE TIGERS	Russell Dickerson	28
4	4	**Good News** AMERICAN DOGWOOD/EMPIRE/MAGNOLIA MUSIC	Shaboozey	35
5	5	**I Got Better** MERCURY/REPUBLIC/BIG LOUD	Morgan Wallen	14
6	6	**Bar None** MCA NASHVILLE	Jordan Davis	27
7	7	**Darlin'** CHASE MATTHEW/WARNER MUSIC NASHVILLE/WAR	Chase Matthew	43
7	8	**After All The Bars Are Closed** FIFTY-ONE/FORTY-NINE/VALORY	Thomas Rhett	32
8	9	**Back In The Saddle** SEVEN RIDGES/COLUMBIA NASHVILLE	Luke Combs	9
10	10	**Friday Night Heartbreaker** CAPITOL NASHVILLE/MCA NASHVILLE	Jon Pardi	55
11	11	**Heavens To Betsy** BIG MACHINE	Jackson Dean	53
12	12	**What Kinda Man** MCA NASHVILLE	Parker McCollum	54
13	13	**Somewhere Over Laredo** BROKEN BOW	Lainey Wilson	18
16	14	**3,2,1** TUCKER WETMORE/BACK BLOCKS/EMI NASHVILLE/MERCURY/REPUBLIC/MERCURY NASHVILLE	Tucker Wetmore	29
17	15	**Cowgirl** STONEY CREEK	Parmalee	38
14	16	**Hands Of Time** BIGEC/EMI NASHVILLE/MERCURY NASHVILLE	Eric Church	28
18	17	**Good Times & Tan Lines** LEO33	Zach Top	16
15	18	**House Again** RIVER HOUSE/WARNER MUSIC NASHVILLE/WAR	Hudson Westbrook	27
20	19	**Don't Mind If I Do** NASHVILLE HARBOR	Riley Green Featuring Ella Langley	11
21	20	**Straight Line** HIT RED/CAPITOL NASHVILLE/MCA NASHVILLE	Keith Urban	37

AIRPLAY DATA COMPILED BY LUMINATE

COUNTRY AIRPLAY: THE WEEK'S MOST POPULAR SONGS RANKED BY COUNTRY RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED BY LUMINATE. CHART RANKINGS ARE BASED ON DATA COLLECTED FROM MONITORED COUNTRY RADIO STATIONS AND REPORTED TO LUMINATE. ESTIMATES ARE ROUNDED TO THE NEAREST THOUSAND. FOR LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

REVERIE

by *Paul Wright III*

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★★★★★ *- Tommy Sims*

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★★★★★ *-Mr. Talkbox*

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Instrumental Composition (846)

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MARCUS MILLER
TOMB SLAYER
KHRISTIAN DENTLEY
GABRIEL PREISSER

Contemporary Christian Music Performance/Song

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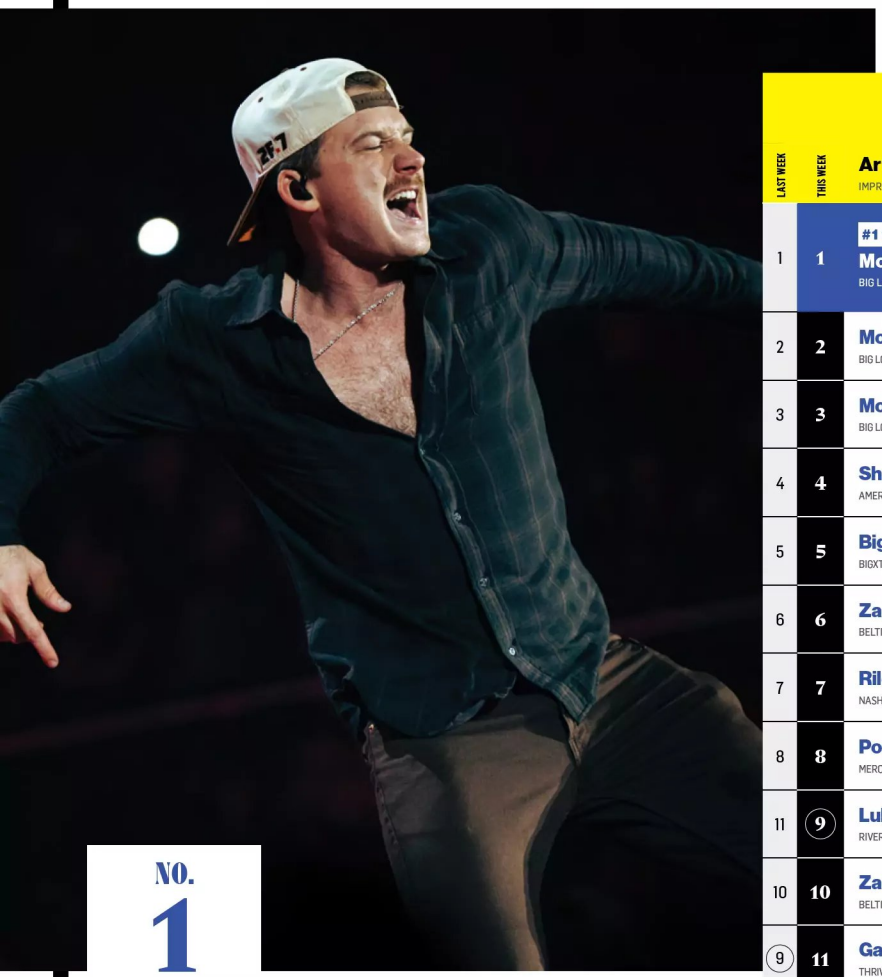

MATT PASKERT

NO. 1

THREE'S COMPANY FOR WALLEN

Morgan Wallen's *I'm the Problem*, *One Thing at a Time* and *Dangerous: The Double Album* rank at Nos. 1, 2 and 3, respectively, on the Top Country Albums chart. The superstar Tennessee native extends his record for an achievement that he has repeated often: Since May, Wallen has claimed the top three positions 15 times. Only Chris Stapleton (once in 2018), Garth Brooks (11, 1992) and Charlie Rich (eight, 1974) have also logged such triples.

Plus, Wallen banks his 20th week with the top three on Hot Country Songs: "What I Want" (featuring Tate McRae), "I Got Better" and "Just in Case." The song trio is from *I'm the Problem*. The only other act to monopolize the top three in a single week: Beyoncé, for a week in April 2024 with the *Cowboy Carter* album tracks "Texas Hold 'Em," "II Most Wanted" (with Miley Cyrus) and "Jolene." —R.P.

Top Country Albums

LAST WEEK	THIS WEEK	Artist / IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 for 19 WEEKS **Morgan Wallen** BIG LOUD/MERCURY/REPUBLIC	I'm The Problem	19
2	2	**Morgan Wallen** BIG LOUD/MERCURY/REPUBLIC	One Thing At A Time	134
3	3	**Morgan Wallen** BIG LOUD/REPUBLIC	Dangerous: The Double Album	246
4	4	**Shaboozey** AMERICAN DOGWOOD/EMPIRE	Where I've Been, Isn't Where I'm Going	69
5	5	**BigXthaPlug** BIGXTHAPLUG/UNITEDMASTERS	I Hope You're Happy	5
6	6	**Zach Bryan** BELTING BRONCO/WARNER	American Heartbreak	175
7	7	**Riley Green** NASHVILLE HARBOR/BMLG	Don't Mind If I Do	48
8	8	**Post Malone** MERCURY/REPUBLIC	F-1 Trillion	58
11	(9)	**Luke Combs** RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	434
10	10	**Zach Bryan** BELTING BRONCO/WARNER	Zach Bryan	109
(9)	11	**Gavin Adcock** THRIVIN HERE/WARNER MUSIC NASHVILLE/WMN	Own Worst Enemy	6
(13)	12	**Chris Stapleton** MERCURY NASHVILLE/MCA	Traveller	543
16	(13)	**Ella Langley** SAWGOD/COLUMBIA	Hungover	60
17	(14)	**Hudson Westbrook** RIVER HOUSE/WARNER MUSIC NASHVILLE/WMN	Texas Forever	9
15	15	**Zach Bryan** BELTING BRONCO/WARNER	The Great American Bar Scene	65
(14)	16	**Morgan Wallen** BIG LOUD	If I Know Me	382
19	17	**George Strait** MCA NASHVILLE/MCA	50 Number Ones	452
24	(18)	GG **Taylor Swift** REPUBLIC	Red (Taylor's Version)	202
12	19	**Bailey Zimmerman** ATLANTIC/WARNER MUSIC NASHVILLE/AG/WMN	Different Night Same Rodeo	7
21	20	**Zach Top** LE033	Cold Beer & Country Music	62

TOP COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, BASED ON MULTIMETRIC CONSUMPTION, BLENDING TRADITIONAL ALBUM SALES AND STREAMING EQUIVALENTS (TEA/SEA) AND TRACK EQUIVALENT ALBUMS (TEA) DERIVED FROM DIGITAL TRACK SALES AND STREAMING. SEE BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

SALES AND STREAMING DATA COMPILED BY LUMINATE

For Your GRAMMY® Consideration

Jimmy's

The Songs of Jimmy McHugh

Christena Rich

Featuring Laurence Juber

On this piano, a gift from George Gershwin, Jimmy McHugh composed timeless melodies like "I Can't Give You Anything But Love", "Exactly Like You" & "Let's Get Lost". Writing with such lyricists as Dorothy Fields & Frank Loesser, his work is a staple of the Great American Songbook.

With these fresh takes, songstress Christena Rich reimagines a dozen McHugh classics with sophisticated vocal stylings & contemporary grooves.

'Jimmy's' by Christena Rich

Produced & arranged by guitarist Laurence Juber

with

Keyboards: Michael Seaman
Bass: Zac Matthews
Drums: Christopher Allis
Saxes & Clarinet: Tom Scott
Recorded by: Steve Genewick
Mastered by: Peter Doell

> "It's amazing how Jimmy McHugh's great songs sound so ageless & contemporary when Christena interprets them. These are 'forever' songs sung with Love, Joy & imaginative accompaniment supplied & arranged by Laurence Juber."
>
> – Michael Feinstein

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Best Traditional Pop Vocal Album
'Let's Get Lost' – Best Arrangement, Instruments And Vocals
Best Engineered Album, Non – Classical

HOLOGRAM RECORDINGS

From left: Yungblud, Tyler and Perry

MANNY CARABEL/GETTY IMAGES

NO. 1

AEROSMITH, YUNGBLUD MAKE HEAVENLY DEBUT

"My Only Angel," the first taste of the five-song EP *One More Time* by Yungblud and Aerosmith due Nov. 21, starts at No. 1 on Hot Hard Rock Songs. The track totaled 2 million official U.S. streams, 1.4 million radio audience impressions and 5,000 sold in the week ending Sept. 25, according to Luminate.

The song marks Aerosmith's first new material since 2012's *Music From Another Dimension!* (and represents the band's first entry on Hot Hard Rock Songs, which launched in 2020). "My Only Angel" also debuts at No. 37 on Mainstream Rock Airplay, the group's 45th appearance on the list and first since "Lover Alot" in 2012.

Yungblud and Aerosmith's Steven Tyler and Joe Perry performed together at the MTV Video Music Awards on Sept. 7 as part of a tribute to the late Ozzy Osbourne. Tyler and Yungblud also played at Osbourne's final concert in Birmingham, England, on July 5.

—KEVIN RUTHERFORD

Hot Hard Rock Songs

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
NEW	1	#1 for 1 WEEK **My Only Angel** QUEEN OF DENIAL/CAPITOL/INTERSCOPE CAPITOL	Aerosmith & YUNGBLUD	1
3	2	**Caramel** SLEEP TOKEN/RCA	Sleep Token	25
2	3	**Specter** SUMERIAN/VIRGIN	Bad Omens	7
5	4	**Emergence** SLEEP TOKEN/RCA	Sleep Token	29
4	5	**God Is A Weapon** EPITAPH	Falling In Reverse Featuring Marilyn Manson	19
8	6	**Damocles** SLEEP TOKEN/RCA	Sleep Token	22
1	7	**Making Love To Morgan Wallen** EA GAMES/HOLLYWOOD	Limp Bizkit	2
11	8	**Dangerous** SLEEP TOKEN/RCA	Sleep Token	20
7	9	**My Mind Is A Mountain** REPRISE/WARNER	Deftones	11
12	10	**Gethsemane** SLEEP TOKEN/RCA	Sleep Token	20
9	11	**Tower Of Memories** IVSOUNDS	ivri	6
6	12	**End Of You** SUMERIAN/VIRGIN	Poppy, Amy Lee & Courtney LaPlante	3
10	13	**Infinite Source** REPRISE/WARNER	Deftones	5
14	14	**Look To Windward** SLEEP TOKEN/RCA	Sleep Token	20
19	15	**Provider** SLEEP TOKEN/RCA	Sleep Token	19
13	16	**Afterlife** NETFLIX	Evanescence	26
NEW	17	**Pray** FEARLESS/CONCORD	I Prevail	1
16	18	**Apologies** RCA	Three Days Grace	20
15	19	**Shallow** EPITAPH	Magnolia Park	8
17	20	**Up From The Bottom** MACHINE SHOP/WARNER	Linkin Park	26

HOT HARD ROCK SONGS: THE WEEK'S MOST POPULAR CURRENT HARD ROCK SONGS ACROSS ALL GENRES, RANKED BY STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY LUMINATE. SONGS ARE RANKED BY A PROPRIETARY FORMULA THAT MEASURES AUDIO AND VIDEO STREAMS AND DIGITAL SONG SALES, AS COMPILED BY LUMINATE. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

AIRPLAY, SALES AND STREAMING DATA COMPILED BY LUMINATE

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BRYSON ROATCH

NO. 1

PAPA ROACH'S NEW MILESTONE

Papa Roach's "Braindead," featuring H2O vocalist Toby Morse, rises two spots to No. 1 on Mainstream Rock Airplay. It's the 12th leader on the list for the Jacoby Shaddix-led group, breaking a tie with Volbeat and giving Papa Roach sole possession of the 10th-most No. 1s in the chart's 44-year history. Shinedown leads with 21 chart-toppers, followed by Three Days Grace (19); Five Finger Death Punch (16); Foo Fighters, Metallica (14 each); Disturbed, Godsmack, Linkin Park and Van Halen (13 each).

Papa Roach first ruled Mainstream Rock Airplay in 2009 with "Lifeline," and following stand-alone single "Braindead," the band's last five entries on the chart have reached No. 1 — all since September 2022. The group's most recent studio set, *Ego Trip*, debuted at its No. 6 peak on Top Hard Rock Albums in April 2022 and has earned 204,000 equivalent album units, according to Luminate. **–K.R.**

Mainstream Rock Airplay

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 for 1 WEEK **Braindead** NEW NOIZE/ADA	Papa Roach Featuring Toby Morse	13
1	2	**Everything Ends** EPITAPH	Architects	29
5	3	**Lachryma** LOMA VISTA/CONCORD	Ghost	18
4	4	**Killing Fields** ATLANTIC	Shinedown	10
6	5	**Specter** SUMERIAN/VIRGIN	Bad Omens	6
7	6	**As Alive As You Need Me To Be** THE NULL CORPORATION/WALT DISNEY/INTERSCOPE/INTERSCOPE CAPITOL	Nine Inch Nails	9
8	7	**Time Will Heal** VERTIGO/REPUBLIC/Q PRIME	Volbeat	13
2	8	**The Land Of Milk And Honey** EARMUSIC/EDEL	Bush	16
9	9	**God Is A Weapon** EPITAPH	Falling In Reverse Featuring Marilyn Manson	18
12	10	**For I Am Death** GOIN' DOWN/FEARLESS/CONCORD	The Pretty Reckless	5
11	11	**Deadman's Trigger** NAPALM	Scott Stapp	22
14	12	**Pale Moonlight** SPINEFARM	Dayseeker	21
15	13	**Into Hell** FEARLESS/CONCORD	I Prevail	14
21	14	**The End** BETTER NOISE	Five Finger Death Punch Featuring BABYMETAL	3
17	15	**Caramel** SLEEP TOKEN/RCA	Sleep Token	6
16	16	**The Great Unknown** FEARLESS/CONCORD	Ice Nine Kills	10
18	17	**Dark Thoughts** BETTER NOISE	The Funeral Portrait	5
10	18	**My Mind Is A Mountain** REPRISE/WARNER	Deftones	11
19	19	**Fight Like A Girl** AMY LEE/BMG	Evanescence Featuring K.Flay	6
22	20	**Bored** LAVA/REPUBLIC	Return To Dust	11

MAINSTREAM ROCK AIRPLAY: THE WEEK'S MOST POPULAR SONGS RANKED BY MAINSTREAM ROCK RADIO AIRPLAY DETECTIONS, AS MEASURED BY BILLBOARD'S AUDIENCE IMPRESSIONS DATA FROM THE U.S. MEDIA MONITORING SERVICES LICENSED TO LUMINATE. SEE BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

AIRPLAY DATA COMPILED BY LUMINATE

FOR YOUR GRAMMY® CONSIDERATION
Golden Lady
feat. Tatiana LadyMay Mayfield
BEST LARGE ENSEMBLE ALBUM - GOLDEN LADY
BEST JAZZ PERFORMANCE - BOB REYNOLDS - HOLD TIGHT
BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA - DREW ZAREMBA - HOLD TIGHT
COLORADOJAZZ.ORG

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PRODUCTIONS

BRIANNA ALYSSE

NO. 1

KEHLANI'S FIRST RHYTHMIC CROWN

Nine years after her Rhythmic Airplay debut, Kehlani claims her first No. 1 on the radio ranking with "Folded." The song, released on Atlantic Records, rises from No. 3 and was the most played song on panel-contributing rhythmic radio stations in the United States in the tracking week ending Sept. 25, according to Luminate.

Kehlani's victory occurs after she previously just missed the top spot twice, peaking at No. 2 as a feature on Cardi B's "Ring" in 2018 and again with "Beautiful Lies," a collaboration with Yung Bleu in 2022.

Beyond its Rhythmic Airplay feats, "Folded" has notched new benchmarks for the singer-songwriter. It became her first top 10 on the Hot R&B/Hip-Hop Songs chart in August — it reaches a new No. 2 peak this issue — and jumps 29-22 on the all-genre Billboard Hot 100, becoming her highest entry in 17 appearances on the list.

—TREVOR ANDERSON

Rhythmic Airplay

LAST WEEK	THIS WEEK	Title / IMPRINT/DISTRIBUTING LABEL	Artist	WKS. ON CHART
3	1	#1 for 1 WEEK **Folded** ATLANTIC	Kehlani	10
5	2	**Which One** OVO SOUND/REPUBLIC	Drake & Central Cee	8
4	3	**Mutt** EZMNY/MOTOWN/INTERSCOPE CAPITOL	Leon Thomas	28
1	4	**Yukon** JRC/ILH/DEF JAM/REPUBLIC	Justin Bieber	10
2	5	**All The Way** BIGXTHAPLUG/ATLANTIC/UNITEDMASTERS	BigXthaPlug Featuring Bailey Zimmerman	21
9	6	**It Depends** CBE/RCA	Chris Brown Featuring Bryson Tiller	6
8	7	**She Ready** PAPER ROUTE EMPIRE/REPUBLIC	Key Glock	16
7	8	**Ring Ring Ring** COLUMBIA	Tyler, The Creator	9
6	9	**Typa** CMG/INTERSCOPE/INTERSCOPE CAPITOL	GloRilla	13
12	10	**Jealous Type** KEMOSABE/RCA	Doja Cat	5
10	11	**Rather Lie** AWGE/INTERSCOPE/INTERSCOPE CAPITOL	Playboi Carti & The Weeknd	26
11	12	**What Did I Miss?** OVO SOUND/REPUBLIC	Drake	12
16	13	**East LA** WILL.I.AM/EPIC	will.i.am & Taboo	9
14	14	**Ginger** DUTTY ROCK	Sean Paul	11
13	15	**Nokia** OVO SOUND/SANTA ANNA/REPUBLIC	Drake	30
20	16	**Is It A Crime** BUCKLES LABORATORIES/EPIC	Mariah The Scientist & Kali Uchis	7
18	17	**White Noise** TWENTY NINE/TULLY	Joyner Lucas	10
23	18	**PBT** CACTUS JACK/EPIC	Travis Scott, Tyla & Vybz Kartel	8
19	19	**Burning Blue** BUCKLES LABORATORIES/EPIC	Mariah The Scientist	20
25	20	**Sugar On My Tongue** COLUMBIA	Tyler, The Creator	5

AIRPLAY DATA COMPILED BY LUMINATE

RHYTHMIC AIRPLAY: THE WEEK'S MOST POPULAR SONGS RANKED BY RHYTHMIC RADIO AIRPLAY DETECTIONS, AS MEASURED BY MEDIABASE AND LUMINATE. DATA COLLECTED FROM A NATIONAL PANEL OF RADIO STATIONS. ALL RIGHTS RESERVED. FOR MORE INFORMATION ABOUT BILLBOARD CHARTS, VISIT BILLBOARD.COM FOR COMPLETE TERMS AND DEFINITIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

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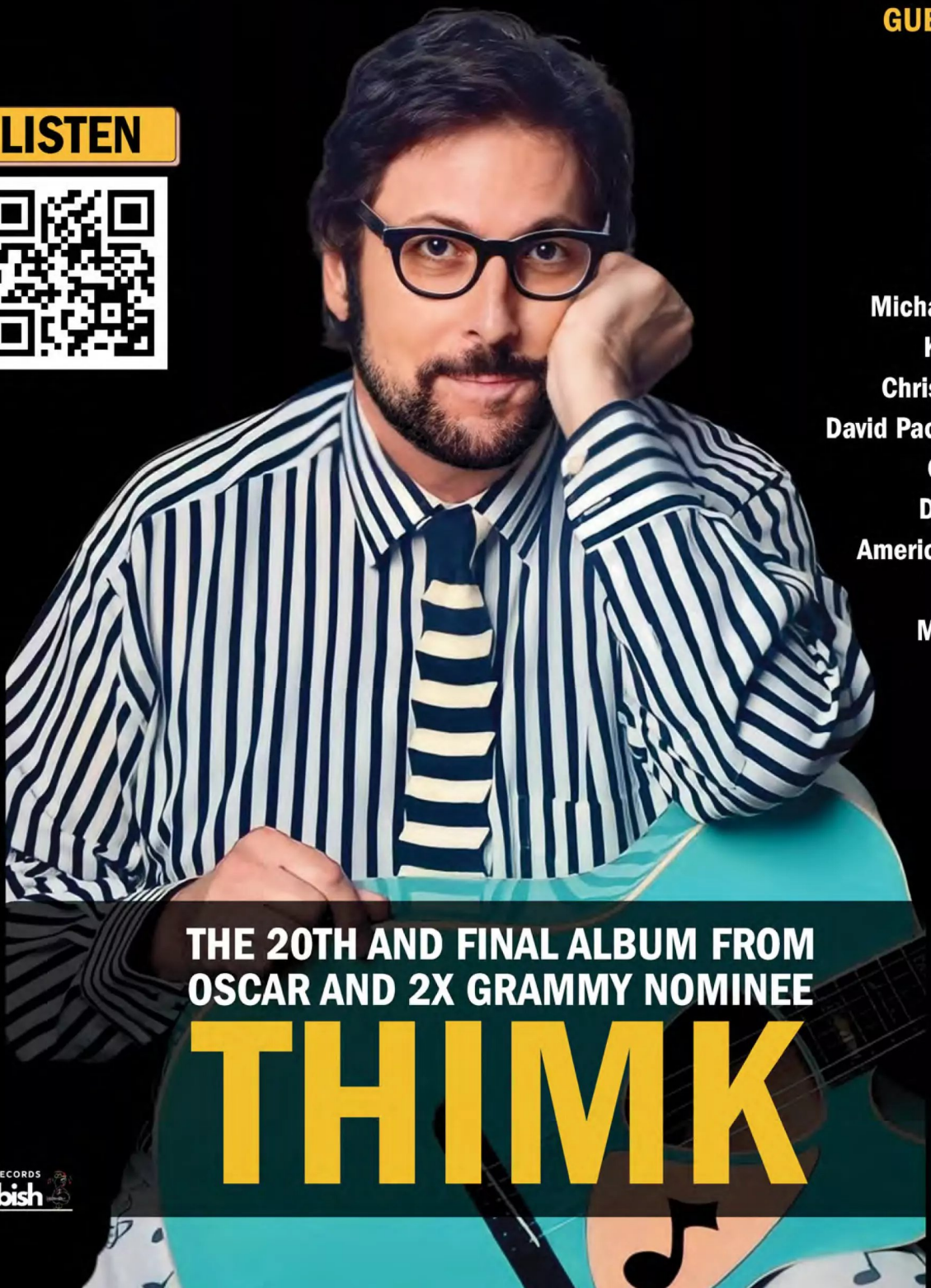

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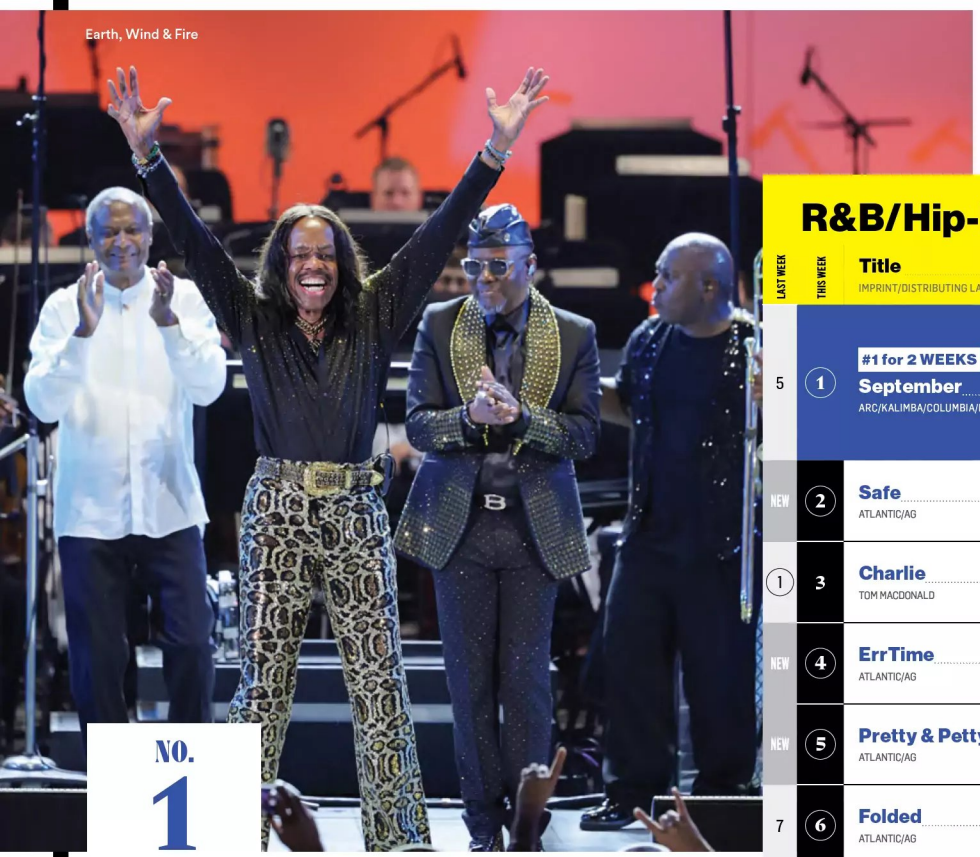
Earth, Wind & Fire

STEWART COOK/CBS

NO. 1

'SEPTEMBER' SALES SOAR AFTER SPECIAL

It's a de facto tradition: The month of September spells a boost for Earth, Wind & Fire's catalog — led by the song of the same name. This year, however, the annual gains enjoy further support after the band's two-hour *A Grammy Salute* CBS special that aired on — you guessed it — the 21st of September, a salute to the iconic track's opening line.

"September" shoots 5-1 on R&B/Hip-Hop Digital Song Sales with 3,000 downloads sold (up 277%) in the United States in the tracking week ending Sept. 25, according to Luminate. The track scores a second week in charge of the 15-year-old chart after leading for a week in 2024. New chart triumphs enhance the single's legacy, which includes a one-week rule on Hot R&B/Hip-Hop Songs in 1979 and a No. 8 Billboard Hot 100 high.

The special helps other Earth, Wind & Fire tracks in the sales market, including "Let's Groove" (up 328% and debuts at No. 10), "After the Love Has Gone" (up 440%) and "Boogie Wonderland" (291%). —T.A.

R&B/Hip-Hop Digital Song Sales

LAST WEEK	THIS WEEK	Title / IMPRINT/DISTRIBUTING LABEL	Artist	WKS. ON CHART
5	1	#1 for 2 WEEKS **September** ARC/KALIMBA/COLUMBIA/LEGACY	Earth, Wind & Fire	70
NEW	2	**Safe** ATLANTIC/AG	Cardi B Featuring Kehlani	1
1	3	**Charlie** TOM MACDONALD	Tom MacDonald	3
NEW	4	**ErrTime** ATLANTIC/AG	Cardi B	1
NEW	5	**Pretty & Petty** ATLANTIC/AG	Cardi B	1
7	6	**Folded** ATLANTIC/AG	Kehlani	8
NEW	7	**What's Goin On** ATLANTIC/AG	Cardi B Featuring Lizzo	1
2	8	**The Devil Is A Democrat** TOM MACDONALD	Tom MacDonald	6
3	9	**It Depends** CBE/RCA	Chris Brown Featuring Bryson Tiller	9
NEW	10	**Let's Groove** ARC/COLUMBIA/LEGACY	Earth, Wind & Fire	1
8	11	**Nokia** OVO SOUND/REPUBLIC/SANTA ANNA	Drake	32
NEW	12	**Hello** ATLANTIC/AG	Cardi B	1
NEW	13	**Dead** ATLANTIC/AG	Cardi B Featuring Summer Walker	1
NEW	14	**Don't Do Too Much** ATLANTIC/AG	Cardi B	1
NEW	15	**Principal** ATLANTIC/AG	Cardi B Featuring Janet Jackson	1

SALES DATA COMPILED BY LUMINATE. R&B/HIP-HOP DIGITAL SONG SALES: THE WEEK'S TOP DOWNLOADED R&B/HIP-HOP SONGS, AS COMPILED BY LUMINATE. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

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An uplifting, percussive, meditative album sampling the sounds of glaciers melting in Antarctica and the affirming lyrics of Madame Gandhi and 40+ women songwriters / producers.

DAVID BERNAL

NO. 1

MALUMA SIZZLES AT THE SUMMIT

Maluma heats up the Latin Airplay chart with "Bronceador," his first No. 1 on the list this year and milestone 25th such hit of his career. He becomes just the sixth act with at least that many leaders on the ranking. The song, whose title translates to "suntan lotion" in English, glides to the top with a 5-1 rise, thanks to a 44% increase in audience impressions across Latin radio stations in the United States during the tracking week ending Sept. 25, according to Luminate.

Maluma's new champ is his first leader in almost two years, following a four-week reign with "Según Quién" (with Carín León) from December 2023 to January 2024. Maluma was last atop the list as a solo act when "Coco Loco" led for a week in October 2023.

Released on PARIS LG/Sony Music Latin, "Bronceador" also rules Latin Pop Airplay for a second week. The Colombian artist gains momentum on Latin Rhythm Airplay as well, where "Bronceador" climbs 2-1. —PAMELA BUSTIOS

Latin Airplay

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
5	1	#1 for 1 WEEK GG **Bronceador** PARIS LG/SONY MUSIC LATIN	Maluma	6
7	2	**Y Si Te Vas** OO/SONY MUSIC LATIN	Oscar Ortiz & Carin Leon	10
3	3	**Sirenita** NIBIRU/SONY MUSIC LATIN	Ozuna	10
6	4	**Vivir Sin Aire** WARNER LATINA	Mana & Carin Leon	11
4	5	**Me Esta Doliendo** ISLAND/SOCIOS	Carin Leon & Alejandro Fernandez	14
9	6	**Sonriele** DY/ZARPAZO/HYBE LATIN AMERICA	DY	10
2	7	**Aunque Tiren Hate** FERCA/FONO/UMLE	La Arrolladora Banda el Limon de Rene Camacho	13
10	8	**Marlboro Rojo** STREET MOB/RANCHO HUMILDE/SONY MUSIC LATIN	Fuerza Regida	7
14	9	**Lejos Estamos Mejor** EMC/SONY MUSIC LATIN	Eden Munoz	12
8	10	**Que Haces Por Aca?** BORDERTOWN	Grupo Frontera & Mister Chivo	11
12	11	**Hiekka** NICKY JAM/VIRGIN MUSIC LATIN	Nicky Jam x Beele	15
11	12	**Supercargada** AFINARTE	Los Dos de Tamaulipas	9
13	13	**Latina Foreva** BICHOTA/INTERSCOPE/ICLG	Karol G	17
1	14	**La Vecina (No Se Na')** CRESCENT MOON/SONY MUSIC LATIN	Gloria Estefan	13
19	15	**Nuevayol** RIMAS	Bad Bunny	22
16	16	**EOO** RIMAS	Bad Bunny	15
15	17	**Noventa** DJ SNAKE/INTERSCOPE/ICLG	DJ Snake x J Balvin	5
17	18	**X Ti** FLAKK TEAM/DALE PLAY/LA INDUSTRIA/SONY MUSIC LATIN	Kapo & Feid	9
22	19	**De Esta Me Levanto** EL RECODO/FONO/UMLE	Banda Los Recoditos	8
21	20	**No Estaba Hablando En Serio** COLMENA/AZTECA	Giovanny Ayala	9

AIRPLAY DATA COMPILED BY LUMINATE

LATIN AIRPLAY: THE WEEK'S MOST POPULAR SONGS RANKED BY LATIN RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED BY MEDIABASE FOR THE WEEK ENDING SUNDAY, SEPT. 28, 2025. DATA COMPILED BY LUMINATE. CHARTS ARE COMPILED WEEKLY BY BILLBOARD. FOR COMPLETE RULES AND EXPLANATIONS, SEE BILLBOARD.COM/BILLBOARD-CHARTS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

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"APT."
ROSÉ
ft Bruno Mars

"Tears"
Sabrina Carpenter

"Manchild"
Sabrina Carpenter

"Lost in Translation"
Carín León
ft Kacey Musgraves

"Just Keep Watching"
Tate McRae

"Hail Mary"
Shaboozey
ft Sierra Ferrell

"Handlebars"
JENNIE ft Dua Lipa

"WHY"
Jon Bellion
ft Luke Combs

"Bad As The Rest"
Jessie Murph

Topped Billboard Hot 100 Songwriters Chart

September 2025

Ortiz (left) and León

NO. 1

OSCAR ORTIZ AND CARÍN LEÓN'S NO. 1 COLLABORATION

Oscar Ortiz and Carín León claim the top spot on the Regional Mexican Airplay chart with "Y Si Te Vas." The song ascends 2-1 with Greatest Gainer honors, powered by a 24% growth in audience impressions across regional Mexican radio stations in the United States in the week ending Sept. 25, according to Luminate.

Ortiz and León up their No. 1 counts to two and 11, respectively. For Ortiz, this marks his first chart-topper in more than a year; León now has the list's most No. 1s of 2025, with five. Plus, as all 11 of his No. 1s have come in the 2020s, León breaks out of a tie with Christian Nodal for the second-most leaders this decade among soloists. They both trail Alejandro Fernandez, with 14. —P.B.

Regional Mexican Airplay

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 for 1 WEEK GG **Y Si Te Vas** OD/SONY MUSIC LATIN	Oscar Ortiz & Carin Leon	11
1	2	**Aunque Tiren Hate** FERCA/FONO/UMLE	La Arrolladora Banda el Limon de Rene Camacho	15
4	3	**Marlboro Rojo** STREET MOB/RANCHO HUMILDE/SONY MUSIC LATIN	Fuerza Regida	7
7	4	**Lejos Estamos Mejor** EMC/SONY MUSIC LATIN	Eden Munoz	13
3	5	**Que Haces Por Aca?** BORDERTOWN	Grupo Frontera & Mister Chivo	12
6	6	**Supercargada** AFINARTE	Los Dos de Tamaulipas	10
5	7	**Me Esta Doliendo** ISLAND/SOCIOS	Carin Leon & Alejandro Fernandez	15
9	8	**De Esta Me Levanto** EL RECODO/FONO/UMLE	Banda Los Recoditos	9
8	9	**No Estaba Hablando En Serio** COLMENA/AZTECA	Giovanny Ayala	12
10	10	**Tu Tu Tu** STREET MOB/WARNER LATINA	Clave Especial & Edgardo Nunez	15
11	11	**Pa' Mi Ama y Pa' Mi Apa** THREE CLOVER	Austeros del Barranco	11
13	12	**Selfie** AZTECA	La Fiera de Ojinaga	9
15	13	**Llamada de Mi Ex** AZTECA	Grupo La Etiqueta	18
14	14	**Vivir Sin Aire** WARNER LATINA	Mana & Carin Leon	11
22	15	**Que Bello** FONO/UMLE	Grupo Canaveral de Humberto Pabon & Marisela	2
12	16	**Mi Ex** MUSIC VIP	Grupo Firme & Los Tucanes de Tijuana	13
17	17	**La Maiquina del Tiempo** AVIVAR	Josi Cuen & Jorge Medina	6
20	18	**La Loteria** AFINARTE	El Fantasma	5
16	19	**Se Solicita** SONY MUSIC LATIN	Luis Angel "El Flaco" & Gerardo Coronel	13
19	20	**El Despertador** SEITRACK/LA INDUSTRIA/SONY MUSIC LATIN	Los Angeles Azules & Manuel Turizo	7

SONY MUSIC LATIN

AIRPLAY DATA COMPILED BY LUMINATE

REGIONAL MEXICAN AIRPLAY: THE WEEK'S MOST POPULAR SONGS RANKED BY REGIONAL MEXICAN RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED BY LUMINATE. DATA COVERS THE PERIOD FROM MONDAY, SEPT. 15, 2025 THROUGH SUNDAY, SEPT. 21, 2025. SOURCE: LUMINATE. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

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MUSIC WITH NO EXPIRATION®

Lake

SADIE SCHWANBERG

NO. 1

'GRATITUDE' RETURNS TO NO. 1

Brandon Lake's "Gratitude" returns to No. 1 on the Christian Digital Song Sales chart with a 673% increase to 7,000 sold Sept. 19-25, according to Luminate. The total follows Lake's performance of the song at the Sept. 21 funeral of political activist Charlie Kirk at State Farm Stadium in Glendale, Ariz. (Lake replaces his own "Hard Fought Hallelujah" atop the ranking.)

The chart's top three consists of songs performed at Kirk's service, with Chris Tomlin's "Holy Forever" a reentry at No. 2 with 6,000 sold, up 1,229%, and Kari Jobe, Cody Carnes and Elevation Worship's "The Blessing: Live," which returns to the chart at No. 3 (5,000; up 1,731%). Plus, Tomlin's 2011 version of "How Great Is Our God" debuts at No. 10 (1,000 sold).

"Gratitude" also ascends 7-3 on the Christian Streaming Songs chart, up 39% to 5.1 million streams. —RUSS PENUELL

Christian Digital Song Sales

LAST WEEK	THIS WEEK	Title / IMPRINT/DISTRIBUTING LABEL	Artist	WKS. ON CHART
14	1	#1 for 10 WEEKS **Gratitude** BETHEL/TRIBL	Brandon Lake	161
RE-ENTRY	2	**Holy Forever** RIVERMUSIC/SPARROW/CAPITOL CMG	Chris Tomlin	62
RE-ENTRY	3	**The Blessing: Live** ELEVATION WORSHIP/KAJE/SPARROW/PLG/CAPITOL CMG	Kari Jobe, Cody Carnes & Elevation Worship	127
1	4	**Hard Fought Hallelujah** BRANDON LAKE/ESSENTIAL/PLG	Brandon Lake	46
12	5	**Praise** ELEVATION WORSHIP/PLG	Elevation Worship Featuring Brandon Lake, Chris Brown & Chandler Moore	111
3	6	**Your Way's Better** RIVER HOUSE RECORDS/10K PROJECTS	Forrest Frank	26
RE-ENTRY	7	**Unashamed** STORY HOUSE COLLECTIVE/REUNION/PLG	Matthew West	1
NEW	8	**What An Awesome God** FAIR TRADE	Phil Wickham	23
2	9	**Come Jesus Come** PURESPRINGS GOSPEL/FAIR TRADE	CeCe Winans	43
NEW	10	**How Great Is Our God (2011)** SIXSTEPS/SPARROW/CAPITOL CMG	Chris Tomlin	1
RE-ENTRY	11	**Trust In God** ELEVATION WORSHIP/PLG	Elevation Worship Featuring Chris Brown	81
11	12	**Goodness Of God** PURESPRINGS GOSPEL/FAIR TRADE	CeCe Winans	175
RE-ENTRY	13	**Left It In The River** CAPITOL CMG	Jamie MacDonald	7
5	14	**Good Day** RIVER HOUSE RECORDS/10K PROJECTS	Forrest Frank	78
7	15	**Oceans (Where Feet May Fail)** HILLSONG/SPARROW/CAPITOL CMG	Hillsong UNITED	462

SALES DATA COMPILED BY LUMINATE

CHRISTIAN DIGITAL SONG SALES: THE WEEK'S TOP DOWNLOADED CHRISTIAN SONGS, AS COMPILED BY LUMINATE. SEE CHART DEFINITIONS AND OUR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

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Wickham

COLTON DIXON

WICKHAM, FAIR TRADE TRIUMPH

Phil Wickham logs his eighth week at No. 1 on Christian Airplay with "What an Awesome God," which drew 5.1 million audience impressions Sept. 19-25, according to Luminate. The original version of the song, released in 1988, was written and performed by Rich Mullins. Wickham and producer Jonathan Lindsey Smith added new verses that power the current hit.

Wickham's recording is now the sole longest-leading Christian Airplay hit this decade released on Fair Trade, breaking a tie with Colton Dixon's "Build a Boat," which had a seven-week No. 1 run in 2022-23. The label also boasts the longest-ruling song in the chart's 22-year history: MercyMe's "Word of God Speak" (23 weeks in 2003).

Wickham's "What an Awesome God" arrived in April and became his sixth Christian Airplay No. 1 in August. He is currently on the road headlining the multi-artist Air1 Worship Now Tour.

—R.P.

Christian Airplay

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 for 8 WEEKS **What An Awesome God** FAIR TRADE	Phil Wickham	23
2	2	**I Know A Name** ELEVATION WORSHIP	Elevation Worship, Chris Brown & Brandon Lake	24
(3)	(3)	**Can't Steal My Joy** ESSENTIAL/JOSIAH QUEEN/CAPITOL/PLG/CAPITOL CMG	Josiah Queen X Brandon Lake	25
4	4	**Your Way's Better** RIVER HOUSE RECORDS/10K PROJECTS	Forrest Frank	34
5	5	**Jesus Loves** ESSENTIAL/PLG	Zach Williams	31
(7)	(6)	**Mighty Name Of Jesus** FAIR TRADE	Hope Darst	26
6	7	**Oh Death** FAIR TRADE	MercyMe	35
8	8	**Get Behind Me** FAIR TRADE	Emerson Day	23
9	9	**Still** SIXSTEPS/SPARROW/CAPITOL CMG	Crowder	14
10	10	**No Fear** GOTEE	Jon Reddick	37
12	11	**Left It In The River** CAPITOL CMG	Jamie MacDonald	9
11	12	**Let The Church Sing** SPARROW/CAPITOL CMG	Tauren Wells	23
(15)	(13)	**No Survivors** STOLEN PRIDE/SPARROW/CAPITOL CMG	Jeremy Camp	11
16	(14)	**Let It Be A Hallelujah** CENTRICITY	Lauren Daigle	7
13	15	**Won't Start Now** ESSENTIAL/PLG	Seph Schlueter	12
(14)	16	**Honest** REUNION/ESSENTIAL/PLG	Leanna Crawford	15
18	17	**God Story** SPARROW/CAPITOL CMG	Anne Wilson	12
19	(18)	**Dusty Bibles** F&L MUSIC GROUP/CAPITOL/JOSIAH QUEEN/CAPITOL CMG	Josiah Queen	9
17	19	**Breakdown** HOLLY STREET	Andrew Ripp	20
(23)	(20)	GG **How Good It Is** RIVERMUSIC/SPARROW/CAPITOL CMG	Chris Tomlin	8

CHRISTIAN AIRPLAY: THE WEEK'S MOST POPULAR SONGS RANKED BY CHRISTIAN RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED BY LUMINATE. ALL-TIME PEAK AND WEEKS AT NO. 1 DATA ARE BASED ON THE CHRISTIAN AIRPLAY CHART'S HISTORY, WHICH BEGAN IN 2003. FOR THE COMPLETE CHART, SEE BILLBOARD.COM. FOR COMPLETE RULES AND EXPLANATIONS, SEE BILLBOARD.COM/LEGEND
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AIRPLAY DATA COMPILED BY LUMINATE

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Disco Lines (left) and Tinashe

NO. 1

DISCO LINES AND TINASHE'S PERFECT 10

"No Broke Boys" by Disco Lines and Tinashe logs a 10th week at No. 1 on Hot Dance/Electronic Songs, powered by 8 million U.S. streams, 7.4 million all-format radio audience impressions and 1,000 downloads sold in the Sept. 19-25 tracking week, according to Luminate. It's a milestone feat for both artists as it becomes their first leader for double-digit weeks on a *Billboard* chart. On Hot Dance/Electronic Songs, it's the first track to reign for 10-plus weeks since Marshmello and Kane Brown's "Miles on It," which led for 62 weeks from May 2024 through July 2025. "No Broke Boys" hits a new No. 21 high on Mainstream Top 40 a week after reaching No. 39 on the Billboard Hot 100. The pairing has also spent the past two months in the top 10 of Dance/Mix Show Airplay, including three weeks at No. 1 beginning in late August.

—XANDER ZELLNER

Hot Dance/Electronic Songs

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 for 10 WEEKS **No Broke Boys** NICE LIFE/GOOD GOOD RECORDS/ATLANTIC	Disco Lines & Tinashe	16
2	2	**Miles On It** JOYTIME COLLECTIVE/RCA NASHVILLE/RCA	Marshmello & Kane Brown	73
3	3	**The Days** CHAOS/POLYDOR/ASTRALWERKS/INTERSCOPE CAPITOL	CHRYSTAL	43
4	4	**Victory Lap** FRED AGAIN../BIG BEAT/ATLANTIC	Fred again.., Skepta, PlaqueBoyMax	14
7	5	**Passo Bem Solto** BROKE.	ATLXS	27
5	6	**Crystallized** EXPERTS ONLY/DARKROOM/INTERSCOPE CAPITOL	John Summit Featuring Inez	2
8	7	**Blessings** COLUMBIA	Calvin Harris Featuring Clementine Douglas.	20
NEW	8	**Smooth** SECONDHAND HAPPINESS/DISRUPTOR/COLUMBIA	The Chainsmokers	1
9	9	**Make Me Feel** 7CULT	oskar med k	11
11	10	**Black Out Days (Stay Away)** CASABLANCA/REPUBLIC	Ian Asher & Phantogram	6
10	11	**Jax Toy!** TEAM NEUTRON	Jakeneutron Featuring Michael Kovach & Amanda Hufford	2
6	12	**Forever** ILLENIUM/REPUBLIC	ILLENIUM, Tom Grennan & Alna	2
14	13	**Montagem Xonada** LUNAR MEDIA	MXZI, dj Samir & DJ Javi26	5
12	14	**Acelerada** TRIBAL TRAP	sma$her & MXZI	5
13	15	**Mente Ma** VOID	Nakama & MC Staff	11
16	16	**Desire** EASIER SAID	Ian Asher & Olly Alexander	7
18	17	**Luna Bala** THE SPECTRUM/VOID	Yb Wasg'ood & Ariis	20
NEW	18	**Nobody (Make Me Feel)** 7CULT/B1/SONY MUSIC GERMANY/RCA	oskar med k & Khalid	1
19	19	**Montagem Tomada** ENARMA	MXZI	26
NEW	20	**Montagem Rugada** ZIME MEDIA	Sayfalse, Cape & Jxndro	1

HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS ACROSS ALL GENRES, RANKED BY STREAMING ACTIVITY DATA BY ONLINE MUSIC SERVICES, AIRPLAY AUDIENCE IMPRESSIONS AND SALES, AS COMPILED BY LUMINATE. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

AIRPLAY, SALES AND STREAMING DATA COMPILED BY LUMINATE

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Antaeus - RelaxMyDog - Mosadi

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Entrepreneur MAGAZINE

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DAILY EXPRESS

"Dreaming Dog is more than music—it's a 13-song sanctuary where science, sound, and love for our pets intertwine to create calm for dogs and humans alike."

EARMILK

"The album integrates scientific principles of sound therapy with global music trends, featuring... Carnegie Hall (pianist) Charu Suri and Cirque du Soleil vocalist Erini."

LONDON DAILY NEWS

"Today's Top Tune...from GRAMMY-winning producer Antaeus' groundbreaking new album, Dreaming Dog."

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billboard

LUDOVIC DENCO

NO. 1

HUGEL, DAWTY, HARRIS HIT NO. 1

HUGEL and Dawty's "Loosen Up," featuring Preston Harris, rises 2-1 on Dance/Mix Show Airplay thanks to a 23% surge in plays among 24/7 dance reporters and pop stations' mixshow hours, according to Luminate. It becomes the first No. 1 on any *Billboard* ranking for all three artists. Notably, the song is the list's third leader this decade for dance/electronic label Astralwerks (which formed in 1993), following Becky Hill and Sonny Fodera's "Never Be Alone" (2024) and Shane Codd's "Always on My Mind," featuring Charlotte Haining (2021). Dawty and Harris are newcomers to the *Billboard* charts as "Loosen Up" marks each act's first career charted song. French DJ-producer HUGEL scored two prior hits on Dance/Mix Show Airplay: "I Adore You," with Topic and Arash and featuring Daecolm (No. 29 peak in December 2024), and "Forever" with Diplo and featuring Malou and Yuna (No. 3, February). **–X.Z.**

Dance/Mix Show Airplay

LAST WEEK	THIS WEEK	Title / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 for 1 WEEK GG **Loosen Up** MAKE THE GIRLS DANCE/VIRGIN REC./ASTRALWERKS/INTERSCOPE CAPITOL	HUGEL X Dawty Featuring Preston Harris	11
1	2	**Wait So Long** SUPERHUMAN	Swedish House Mafia	12
3	3	**No Broke Boys** NICE LIFE/GOOD GOOD RECORDS/ATLANTIC	Disco Lines & Tinashe	14
4	4	**R U Down?** LOUD LUXURY/CASABLANCA/REPUBLIC	Loud Luxury	12
6	5	**Waterfalls** CROSS/ISLAND/REPUBLIC	James Hype Featuring Sam Harper & Bobby Harvey	6
5	6	**Dior** AREA10/BIG ON BLUE/ULTRA	MK Featuring Chrystal	15
7	7	**Move A Little Closer** KANARY/ULTRA	DVBBS + Abi Flynn	9
11	8	**Our Time** SPINNIN'	Afrojack, Martin Garrix, David Guetta & Amel	10
13	9	**Risk It All** ROBBINS	CMC$ & Terror Jr	16
9	10	**Over You** HELIX/ATLANTIC	Nathan Dawe X Shayan	10
8	11	**Save My Love** JOYTIME COLLECTIVE/POLYDOR/INTERSCOPE/INTERSCOPE CAPITOL	Marshmello, Ellie Goulding & AVAION	16
10	12	**Crush** SOMMER HOUSE/EPIC	Zara Larsson	5
14	13	**No One Else** TWOFINGERS	Two Friends Featuring Corbyn Besson	9
22	14	**Tesla** INSOMNIAC	Mau P	4
12	15	**State Of Mind** ENHANCED/COLORIZE	Kaskade & Lipless	13
25	16	**Ocean** COLUMBIA	Calvin Harris & Jessie Reyez	2
21	17	**All This Time** SOLOTOKO	Sonny Fodera & Jazzy	6
18	18	**Forever** ZULAN	ZULAN	15
15	19	**Manchild** ISLAND/REPUBLIC	Sabrina Carpenter	14
23	20	**Slide Away** ARMADA	Audien x MAKJ Featuring Julia Church	4

DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR SONGS RANKED BY RADIO AIRPLAY DETECTIONS ON DANCE-FORMATTED STATIONS AND MIXSHOW PLAYS ON MAINSTREAM TOP 40 AND SELECT ADULT CONTEMPORARY STATIONS, AS MONITORED BY LUMINATE. DATA COLLECTION PERIOD: MONDAY 12:00 A.M. TO SUNDAY 11:59 P.M. PACIFIC TIME. REPORTED 24 HOURS A DAY, SEVEN DAYS A WEEK. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2025 BILLBOARD MEDIA LLC AND LUMINATE INC. ALL RIGHTS RESERVED.

AIRPLAY DATA COMPILED BY LUMINATE

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MY APOLOGY

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MOVEMENT
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(FROM "THE MEANING OF CHRISTMAS" THE EP.)

BEST GOSPEL PERFORMANCE/SONG

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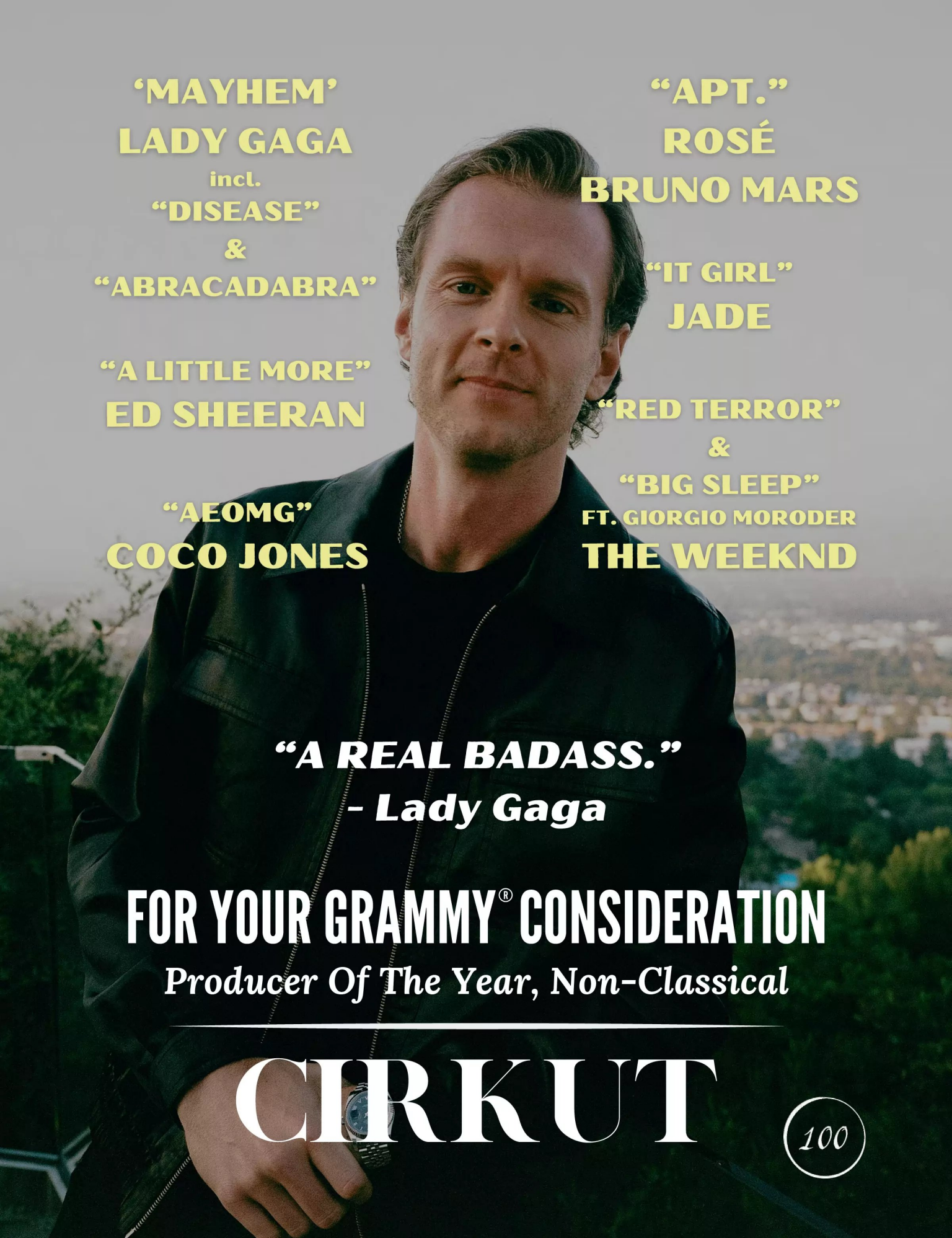
MUSIC FOR MEDITATION - MINDFULNESS - DEVOTION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&
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"APT."
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-Contemporary Fusion Reviews
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BIG BILL MORGANFIELD
MARCIA BALL
JOHN PRIMER
BENNY TURNER
LIL' ED WILLIAMS
LAVELLE WHITE
KAM FRANKLIN
VERY SPECIAL GUEST
BILLY F GIBBONS

"THE LEGENDARY AUSTIN NIGHTCLUB... POINTS THE WAY TOWARD THE FUTURE OF THE BLUES"
- ROLLING STONE

"AUSTIN'S BASTION OF THE BLUES... *THE LAST REAL TEXAS BLUES ALBUM* FEATURES NEWLY-RECORDED MATERIAL FROM ARTISTS INTEGRAL TO THE HISTORY OF ANTONE'S."
- POLLSTAR

"ANTONE'S IS TO...TEXAS BLUES WHAT THE FILLMORE EAST IS TO PSYCHEDELIC ROCK OR WHAT CBGB WAS TO PUNK...[*THE LAST REAL TEXAS BLUES ALBUM* IS] A MUST-HEAR FOR ANY FAN OF THE STYLE."
- BANDCAMP'S DAILY ESSENTIAL RELEASES

"IT [DOESN'T] GET MUCH MORE AUTHENTIC THAN THIS..."
- TEXAS STANDARD (NPR)

THE LAST REAL TEXAS BLUES ALBUM

FOR YOUR GRAMMY® CONSIDERATION

SUSPENDED IN TIME

FRED HERSCH & RONDI CHARLESTON

"Few projects are as pointed and poignant as SUSPENDED IN TIME. It conjures up a buoyant improvisatory magic - brilliantly and breathlessly delivered." - DownBeat 2025

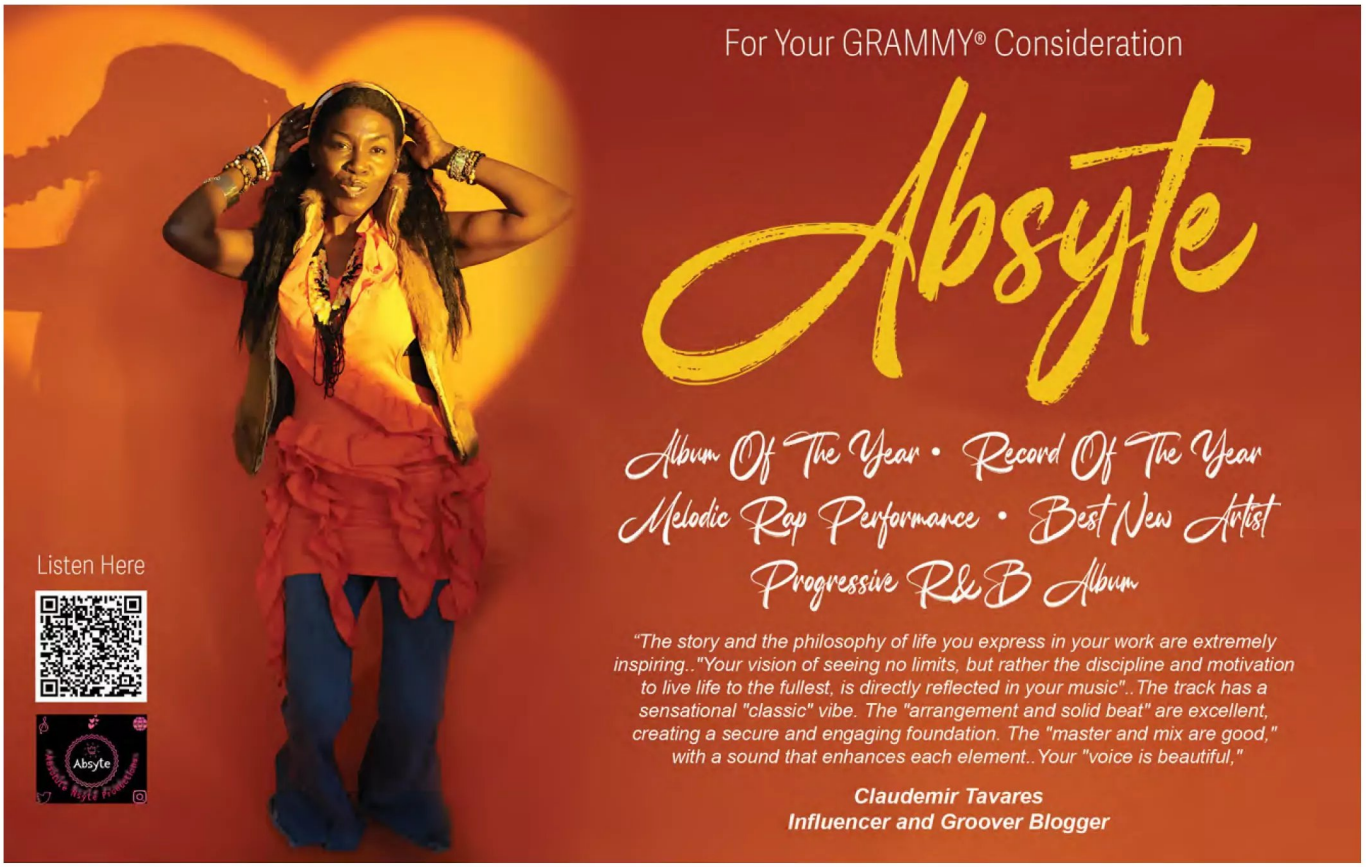
"Fred Hersch is the most arrestingly innovative pianist in jazz over the last decade."
- Vanity Fair

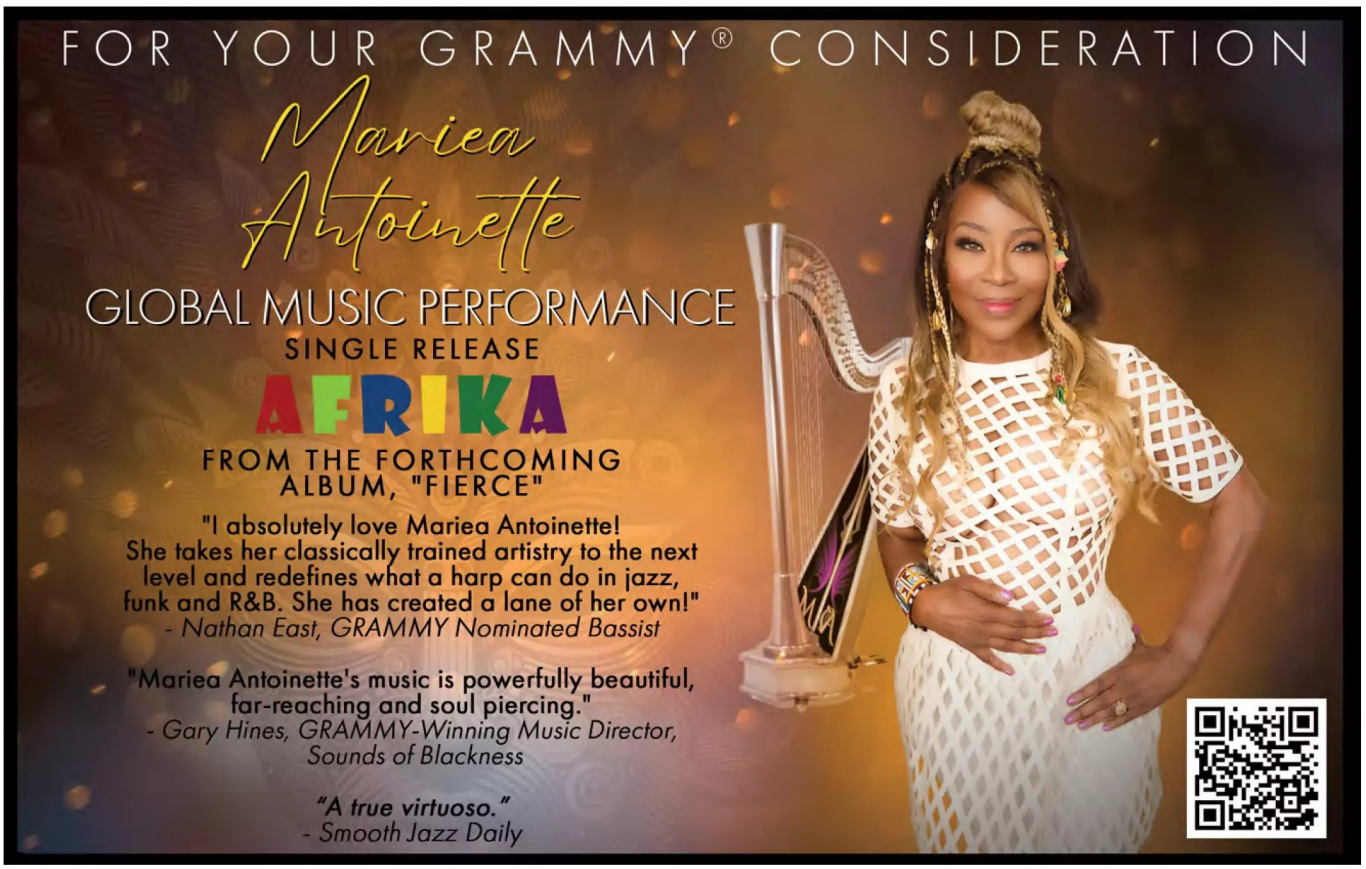
"Rondi Charleston is one of those rare artists for whom a song's meaning is as important as its melody."
- DownBeat

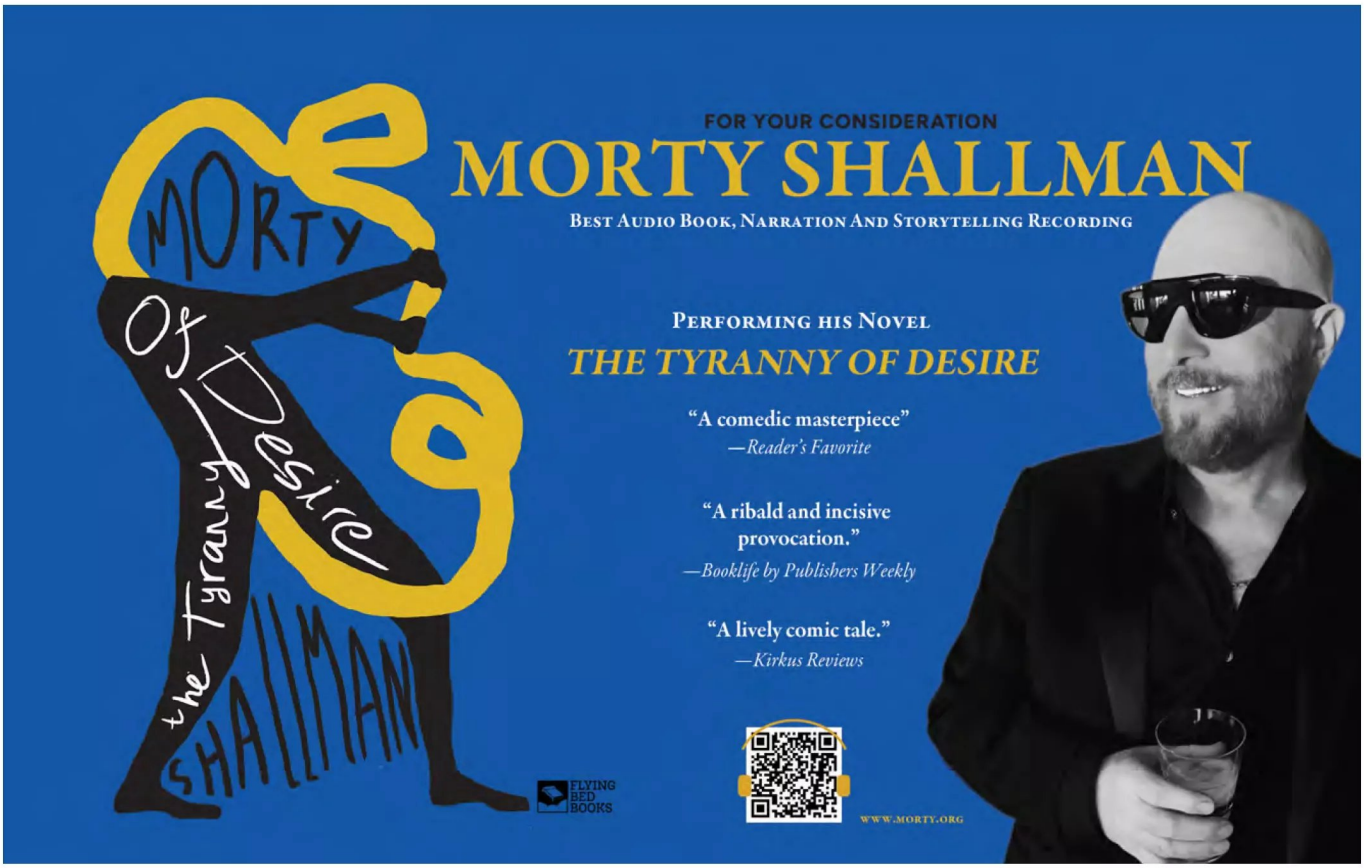
Suspended in time expands the boundaries of vocal jazz through a collaboration between Rondi Charleston and Fred Hersch that marries jazz harmony and phrasing with the structural elegance of art song.

Featuring
Kate McGarry
& Gabrielle
Stravelli

RESILIENCE MUSIC ALLIANCE


For Your GRAMMY® Consideration
Absyte
Album Of The Year • Record Of The Year
Melodic Rap Performance • Best New Artist
Progressive R&B Album
"The story and the philosophy of life you express in your work are extremely inspiring.."Your vision of seeing no limits, but rather the discipline and motivation to live life to the fullest, is directly reflected in your music"..The track has a sensational "classic" vibe. The "arrangement and solid beat" are excellent, creating a secure and engaging foundation. The "master and mix are good," with a sound that enhances each element..Your "voice is beautiful,"
Claudemir Tavares
Influencer and Groover Blogger
Listen Here
Absyte


FOR YOUR GRAMMY® CONSIDERATION
Mariea Antoinette
GLOBAL MUSIC PERFORMANCE
SINGLE RELEASE
AFRIKA
FROM THE FORTHCOMING ALBUM, "FIERCE"
"I absolutely love Mariea Antoinette! She takes her classically trained artistry to the next level and redefines what a harp can do in jazz, funk and R&B. She has created a lane of her own!"
- Nathan East, GRAMMY Nominated Bassist
"Mariea Antoinette's music is powerfully beautiful, far-reaching and soul piercing."
- Gary Hines, GRAMMY-Winning Music Director, Sounds of Blackness
"A true virtuoso."
- Smooth Jazz Daily


FOR YOUR CONSIDERATION
MORTY SHALLMAN
BEST AUDIO BOOK, NARRATION AND STORYTELLING RECORDING
PERFORMING HIS NOVEL
THE TYRANNY OF DESIRE
"A comedic masterpiece"
—Reader's Favorite
"A ribald and incisive provocation."
—Booklife by Publishers Weekly
"A lively comic tale."
—Kirkus Reviews
MORTY
of the Tyranny Desire
SHALLMAN
FLYING BED BOOKS
WWW.MORTY.ORG

ZACH TOP
FOR YOUR GRAMMY®
AWARD CONSIDERATION
BEST NEW ARTIST
"I NEVER LIE"
RECORD OF THE YEAR
SONG OF THE YEAR
COUNTRY SONG
COUNTRY SOLO PERFORMANCE
AIN'T IN IT FOR MY HEALTH
TRADITIONAL COUNTRY ALBUM
ALBUM OF THE YEAR
LEO33
PRODUCED BY CARSON CHAMBERLAIN

FOR YOUR GRAMMY® CONSIDERATION:

BEST RAP SONG

MEDINA

From the Album **INFINITY**

MEDINA

SMIF-N-WESSUN

FEATURING **PHAROAHE MONCH**

Produced by **SNDTRAK**

BUCKTOWN USA

SMIF N WESSUN

FOR YOUR GRAMMY® CONSIDERATION

GOOSE
Best New Artist

CHAIN YER DRAGON
Best Americana Album

EVERYTHING MUST GO
Best Rock Album

"Madalena"
Best Americana Performance
Best American Roots Song

"The group solidifies its status as rock's biggest new jam band"
- The New York Times

"Goose are now in a class of their own"
-GQ

LISTEN HERE

FYC

FOR YOUR GRAMMY® CONSIDERATION

DAME DRUMMER

BEST PROGRESSIVE R&B ALBUM

FEATURING RAHEEM DEVAUGHN,
KEVIN ALLEN, MONDO SLADE
AND MIKE BLANKENSHIP

LISTEN

"A classic feel and vibe on a high frequency ride. He's a throwback to some new shit!"
The D.O.C

"A masterful production—soulful synth scapes and sensual storytelling. Kept me locked in with every track lifting into a next-level outro. "
Bosko Kante

"The music of Dame Drummer is an incredible journey! His diversity and eclectic fusion of soul, funk, R&B, and rock is a transformative experience!
Larry Batiste

"A vulnerable and seamless no skips project with great storytelling. 10 out of 10 classic R&B with a now energy! "
Yahzarah

FOR YOUR GRAMMY® CONSIDERATION

Kandace Springs

Lady in Satin

A TRIBUTE TO BILLIE HOLIDAY

With the Orquestra Clássica de Espinho

WINNER, DOWNBEAT MAGAZINE - RISING STAR VOCALIST
"I DIDN'T WANT TO TIME TRAVEL THROUGH MUSIC - UNTIL I HEARD THIS ALBUM" - HUFFPOST
"A GLORIOUS VALENTINE TO BILLIE HOLIDAY" - JAZZ WAX

BEST JAZZ PERFORMANCE / BEST JAZZ VOCAL ALBUM /
BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

WWW.KANDACESPRINGS.COM

srp RECORDS

For your GRAMMY® consideration
The Latin GRAMMY®-nominated albums

FOR YOUR CONSIDERATION

BEST JAZZ PERFORMANCE
"SHIMMER & FADE"
BY MICHAEL DULIN

"LIKE A STAR, THE MUSIC SHIMMERS WITH UNPARALLELED ELEGANCE AND FADES WITH A TRULY APPRECIABLE GRACE. IT IS BOTH POWERFUL AND EXQUISITE."
KEITH "MUZIKMAN" HANNALECK, NAMR REVIEWS

"A GORGEOUS AND VERY SOULFUL JAZZ PIANO SOLO, IT MELDS THE FREEDOM AND SPONTANEITY OF JAZZ WITH MICHAEL'S TO-DIE-FOR CLASSICAL CHOPS. OUTSTANDING, FROM THE FIRST NOTE TO THE LAST!!!"
KATHY PARSONS, MAINLY PIANO

MICHAELDULIN.NET/FYC

EQUITY DIGITAL

CAITLIN MAE
FOR YOUR GRAMMY® CONSIDERATION
"HOUSE SITTING"
"House Sitting" speaks to your soul if you've ever experienced a relationship that slipped away" - SWIISPA
"Caitlin Mae's latest single "House Sitting" is a masterclass in emotionally driven songwriting" - DULAXI
CATEGORY
BEST AMERICANA PERFORMANCE

For Your GRAMMY® Consideration
Belinda Song
MUSIC VIDEO
Set Me Free: The Short Film
SONG OF THE YEAR
Set Me Free written by Belinda Song
REMIXED RECORDING
Set Me Free (Beautiful Promises) [Emre Altay Remix]
"With a music catalog boasting over 200 compositions in the Electronic Pop Genre, Belinda Song is a force to be reckoned with in the industry. Her versatility as an artist and her ability to captivate audiences both on and off the stage has solidified her status as a true icon in the making."
— BMS Radio (Chicago)
EPIC SONIC MUSIC
Listen & Watch Here:

For Your GRAMMY® Consideration

Best Global Music Album

"Today brings the release of Osmunda Music's new EP, Spread the Love Around, a singularly sanguine collection of classic folk-rock/folk-pop. The songs were penned after she and her husband Michael lost their Pacific Palisades home in the January wildfires."

– Kevin Bronson, Buzzbands.la

"After losing our family home in the fires, I've given myself the grace to slow down, to stop juggling three songs at once, and just be with one. That's been a quiet kind of luxury."

– Rebecca Trujillo Vest aka Osmunda

Scan to listen!

photo: GREGORY BEYLERIAN

CONCERTOS FROM THE CAUCASUS

Violin Concertos by Azerbaijani composers Azər Rzayev and Rauf Gadjieff
and Georgian composer Aleksi Machavariani

FOR YOUR GRAMMY® CONSIDERATION
BEST CLASSICAL INSTRUMENTAL SOLO

Listen Here

"Violinist Karen Bentley Pollick presents these concertos with appropriate esprit. With the Lithuanian National Symphony Orchestra and conductor John McLaughlin Williams, the soloist has an ensemble at her side that not only supports her interpretative approach, but also sets the necessary accents to emphasize the individual moods of the three pieces that can only be heard together with the orchestral landscape."

–Pizzicato

Karen Bentley Pollick, Violin Soloist
John McLaughlin Williams, Conductor
Lithuanian National Symphony Orchestra
Vilius Keras, Producer Baltic Mobile Recordings

Gold Medal Winner for Instrumentalist, Album and New Release in Global Music Awards

FOR YOUR GRAMMY® CONSIDERATION
Best Contemporary Christian Music Performance/Song
Alya
HOPE - THE SEQUEL
featuring Erica Campbell and D Smoke

D SMOKE ALYA ERICA CAMPBELL

alyaofficial.com

Listen Here:

www.xtieofficial.com/fyc

"IRRESISTIBLY CATCHY CHORUS, IT'S AN ADDICTIVE SONG." RollingStone

"AS ONE OF THE FEW FEMALE PRODUCERS FROM ASIA, XTIE IS A FOREFRONT OF A NEW WAVE OF BORDERLESS POP." CLASH

WRITTEN, PRODUCED, PERFORMED BY
XTIE
ROCKET SCIENCE
Once a shy science student with eczema, XTIE turned producer-songwriter now bringing her voice to the world as Hong Kong's pop export.

FOR YOUR GRAMMY® CONSIDERATION
BEST DANCE POP RECORDING

KAYA JONES
ISRAEL APPRECIATION DAY
For your GRAMMY® consideration
We are daughters and sons of the King — it is time to wear the crown
THE ROYAL COLLECTION

DESMOND CHILD
LIVIN' ON A PRAYER
BIG SONGS BIG LIFE
WITH DAVID RITZ
DESTON
FOR YOUR CONSIDERATION
THE AUDIOBOOK
NARRATED BY DESMOND CHILD
DESMONDCHILD.COM / @DESMOND.CHILD

FOR YOUR GRAMMY® CONSIDERATION

ALISSIA

"THE GREATS HAVE KNOWN ABOUT ALISSIA FOR YEARS"
—
The Hollywood Reporter

"SHE'S BECOME THE GO-TO FOR ARTISTS LOOKING TO ADD A DISTINCTIVE STYLE — CLASSIC YET INNOVATIVE — OF BASS AND GROOVE TO THEIR MUSIC."
—
VARIETY

"ALISSIA'S INNOVATIVE APPROACH HAS MADE HER ONE OF THE INDUSTRY'S GO-TO NAMES FOR FUNK-TINGED R&B AND POP."
—
FADER

"WHEN YOU CAN UNDERSTAND SOMEONE'S TASTE JUST BY WATCHING THEM WITHOUT NEEDING EXPLANATIONS... THAT'S WHEN I KNEW WE HAD SOMETHING SPECIAL [WITH HYPNOTIC NIGHT]"
—
NILE RODGERS

PRODUCER OF THE YEAR
—
NON-CLASSICAL

RECORD OF THE YEAR
SONG OF THE YEAR
BEST POP DUO/GROUP PERFORMANCE
BEST ARRANGEMENT, INSTRUMENTS, AND VOCALS
—
"HYPNOTIC NIGHT"
ALISSIA FT. EARTHGANG, NILE RODGERS

AN ORIGINAL, SOULFUL VOICE | GROOVE-INFUSED MELODIES | LUSH STRINGS
PRODUCED BY LONNIE PLAXICO

"Eugenie"

BEST JAZZ VOCAL ALBUM

Includes the Hit Single
"Starlight Starbright"
BEST JAZZ PERFORMANCE

Featured in the Movie Soundtrack
"The Other Side of Fame"

"With a warm, husky vibrato, the range of material she convincingly and comfortably covers is striking."
HOT HOUSE JAZZ

"Impeccable."
This album is a winner."
NYC JAZZ RECORD

"Indispensable.
One of the most beautiful voices in the United States."
PARIS-MOVE MAGAZINE

OPENMIC RECORDS

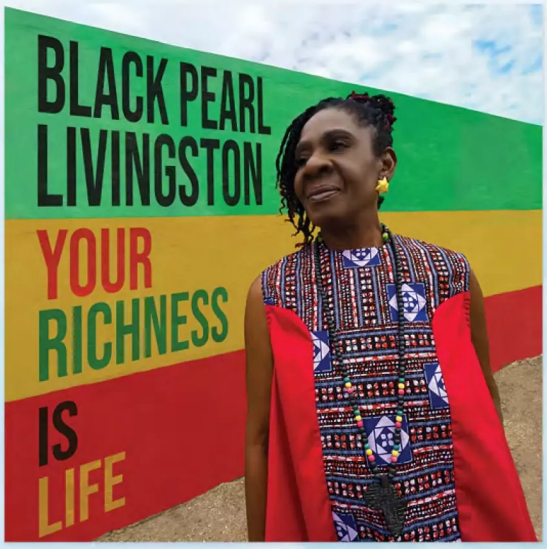
MUSIC FYC

FOR YOUR GRAMMY® CONSIDERATION
EUGENIE JONES

BEST JAZZ VOCAL ALBUM
★★★★
"Exceptional: haunting and subtle"
DOWNBEAT
"A voice that could stop traffic."
JustJazz
"Paloma Dineli Chesky sings much as he [Miles Davis] played it: plangent yet breathy. Chesky has the perfect voice for it, the effect is magical."
all about jazz
"If you hear her voice once, you will recognize her the next time. That's true of other artists who became huge stars because of their unique sounds, like Billie Holiday, Gladys Knight or Sade."
MAKING A SCENE
PALOMA
MEMORY
PALOMA DINELI CHESKY
FOR YOUR GRAMMY® CONSIDERATION

FOR YOUR GRAMMY® CONSIDERATION
POP SOLO PERFORMANCE
JOHN MICHAEL
FERRARI
WHEN LOVE IS LOVE
John Michael Ferrari
"WHEN LOVE IS LOVE"
WWW.JOHNMICHAELFERRARI.COM

FOR YOUR CONSIDERATION
BEST REGGAE ALBUM



INTRODUCING
"BLACK PEARL" LIVINGSTON

REGGAE ROYALTY - THE SISTER OF
BOB MARLEY AND BUNNY WAILER

"Black Pearl" Livingston's DEBUT ALBUM *Your Richness is Life* features the hit singles "I'm The Rebel" and "Youths From Trench Town" which are currently in heavy rotation at radio in the US, UK and the Caribbean.

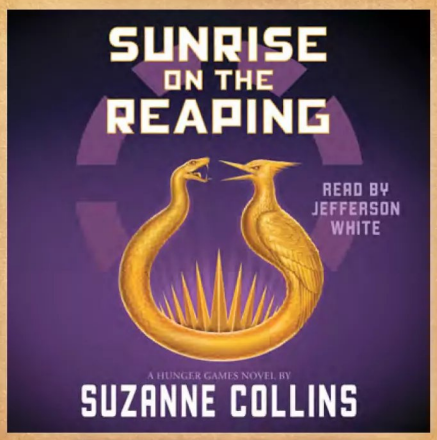
"Your Richness is Life is an impressive debut by an artist who has finally found her voice to share with us what has been kept inside too long. Spread your sails and ride those waves, BLACK PEARL"
- REGGAEVILLE.COM -

"Your Richness is Life features a collection of ten reggae tracks rooted in reality, romance and Rastafari"
- THEURBANMUSICSCENE.COM -

"ALBUM TO NOTE"
- STEREOGUM.COM -

FIFTY RECORDS

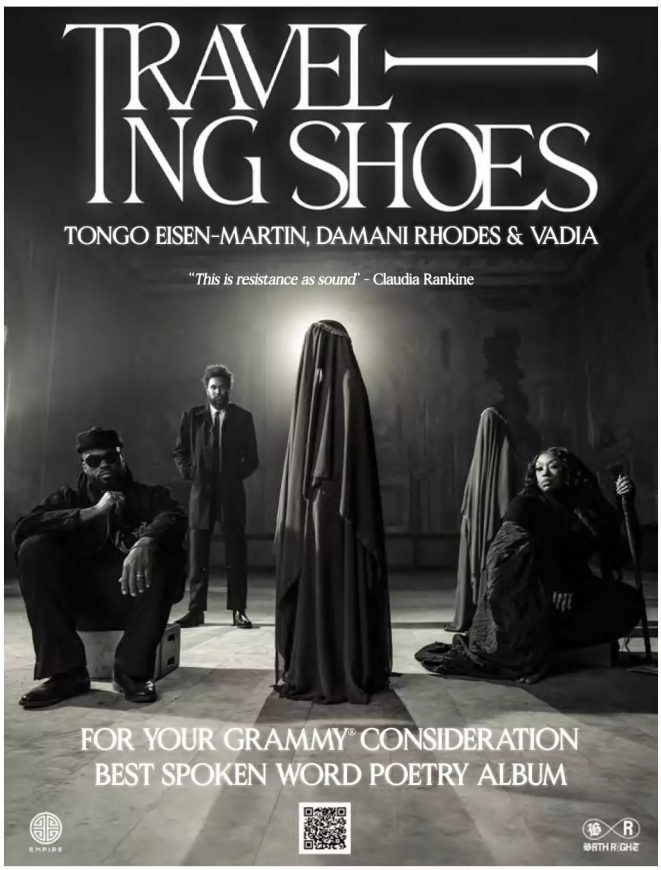
FOR YOUR GRAMMY® CONSIDERATION
Best Audio Book, Narration, and Storytelling Recording



PERFORMED BY ACTOR
JEFFERSON WHITE

"[White's] dynamic narration keeps audiences engaged, bringing the world of Panem vividly to life."
—Audiobookfest

SCHOLASTIC AUDIOBOOKS
TM/® Scholastic Inc.



FOR YOUR GRAMMY® CONSIDERATION
BEST AMERICANA PERFORMANCE
BEST AMERICAN ROOTS SONG
SONG OF THE YEAR

Higher
TOBY LIGHTMAN

"Toby Lightman continues to shine a light on her knack for making rich, soulful pop."
People

"Her addictive sound combines with heartfelt lyrics to deliver a powerful message."
billboard

"Her dusky vocals and earthy, groovy vibe invite comparisons to Joan Osborne and Sheryl Crow."
USA TODAY

FOR YOUR GRAMMY® CONSIDERATION

THREE DAYS GRACE
ALIENATION

"*ALIENATION* GIVES THE THREE DAYS GRACE FAITHFUL MUCH OF WHAT THEY LOVE ABOUT THE GROUP"
billboard

FOR YOUR GRAMMY® CONSIDERATION

KEVIN KELLER
ARCADIA
A light in the darkness

kevinkeller.com/fyc

BEST NEW AGE, AMBIENT, OR CHANT ALBUM

FOR YOUR GRAMMY® CONSIDERATION

VONN VANIER

DAWN

The Debut Album From The Dynamic Young Composer

FEATURING The Skywalker Symphony Orchestra, pianist Brenda Vahur and Quartet San Francisco.

'Vonn shows remarkable musical maturity and compositional talent. Listeners are going to be amazed by what he has accomplished.'
– *KGNU Radio,* Boulder CO

FOR YOUR GRAMMY® CONSIDERATION:

RACHAEL SAGE & THE SEQUINS

"compelling & creative" *American Songwriter* | "ethereal folk-Americana" *Skope*

"LIVE IT UP" | "JUST ENOUGH" | "CANOPY"

Arrangement, Instrumentals And Vocals - *Live It Up*
Pop Duo / Group Performance – *Just Enough*
American Roots Performance – *Canopy*

- Mixed by GRAMMY winner Andy Zulla (Rod Stewart, Kelly Clarkson)
- Feat. cellist Dave Eggar (Coldplay, Esperanza Spalding, Paul Simon) & violinist Kelly Halloran (Lainey Wilson, Noah Cyrus)

RACHAELSAGE.COM/LISTEN

FOR YOUR GRAMMY® CONSIDERATION

SIOOH

Annabel Gutherz

FOR YOUR GRAMMY® CONSIDERATION

★

Dance Around It

Best Rock Song, Best Rock Performance

★

Summer's Here

Best Pop Solo Performance

FOR YOUR GRAMMY® CONSIDERATION

Best Traditional Pop Vocal Album | Best Arrangement, Instruments And Vocals | Best Jazz Performance

QUINN LEMLEY

Rita HAYWORTH REVEALED

"Sizzles" - DESERT SUN

"Sophisticated Sensuality" CABARET SCENES

"Sexy, Spicy and Irresistible" SWINGTIME MAGAZINE

"Rita's in the room" - NY POST

"Born to play the legend" - NY1

www.QuinnLemley.com

FOR YOUR GRAMMY® CONSIDERATION

GRAMMY AWARD WINNING ARTIST

CORY HENRY

LET'S GO FALL IN LOVE
BEST R&B SONG

DIVINE TIME
BEST R&B ALBUM

WALK ON BY
BEST R&B PERFORMANCE

DIVINE TIME
ALBUM OF THE YEAR

Spotify Music CORY HENRY

FOR YOUR GRAMMY® CONSIDERATION

Alternative Jazz Album

DARWIN AI: Survivor Choice

DARWIN AI: Survivor Choice

MUSICAL SCIENCE FOR THE SOUL

UNIVERSAL FLUX
GO EVENT
SELECTIO APTISSIMA
SPITZENPRAEDATOR
RECOMBINANT
AEDIFICO
SURVIVOR CHOICE

ALEX OTEY
ALTERNATIVE JAZZ

Listening Link

AlexOtey.com

FOR YOUR GRAMMY® CONSIDERATION

Album of the Year • Best Gospel Album

MOORER CHARLES

If You Wait

"A Divine Gospel Jazz Expression".
Bridgette Lewis - Coffee Talk Jazz

4CMusic, LLC

FOR YOUR GRAMMY® CONSIDERATION

Best Progressive R&B Album: *Debo Ray*
Best Alternative Music Performance: *"You Read Me Wrong"*

"Debo Ray is a musical dynamo with unlimited potential. It is such a pleasure to work with someone that is truly a "force" as a vocalist, a musician, a producer, and a consummate artiste! Do yourself a favor and get some Debo Ray in your life."

Prince Charles Alexander, Producer
GRAMMY Award winner

SCAN ME

"Debo Ray is a musician's musician. Her instrument is unparalleled and she effortlessly weaves through styles and genres to deliver exactly what the music needs...her abilities and creativity are limitless."

Terri Lyne Carrington
4x GRAMMY Award winner

www.iamdeboray.com

Dreams and Wings
Annemarie Picerno

For GRAMMY® Consideration in
AMERICAN ROOTS PERFORMANCE

www.annemariepicerno.com

FOR YOUR CONSIDERATION

EXECUTIVE PRODUCER **Randy Pratt**
PRODUCERS **Josh JZ Barrell, Randy Pratt, William Spaceman Patterson**

BEST NEW ARTIST **'T.I.S.**
BEST ROCK ALBUM **...What It Is ('T.I.S.)**
BEST AMERICANA PERFORMANCE **"Borderlines"**
BEST ALTERNATIVE MUSIC PERFORMANCE **"Reelin'"**
BEST ALTERNATIVE MUSIC PERFORMANCE **"Backdoor World"**

hyperspace RECORDS

FOR YOUR CONSIDERATION
BEST ALTERNATIVE JAZZ ALBUM
BLUE LIGHT AFTER PARTY
BY
THE STATIC DIVE
WELCOME TO THE BLUE LIGHT; A WORLD OF RETRO-FUTURE LOUNGE MOODS, BEBOP VIBES, AND LATIN JAZZ GROOVES. BLUE LIGHT AFTER PARTY FOLLOWS THE FICTITIOUS TITULAR JAZZ CLUB HOUSE BAND TO A POST-GIG JAM. ALL SOUNDS PERFORMED AND RECORDED BY MULTI-INSTRUMENTALIST PRODUCER AND TELLY AWARD-WINNING FILM COMPOSER BOB SMITH (AKA, THE STATIC DIVE).
STATICDIVE.COM/AFTERPARTY

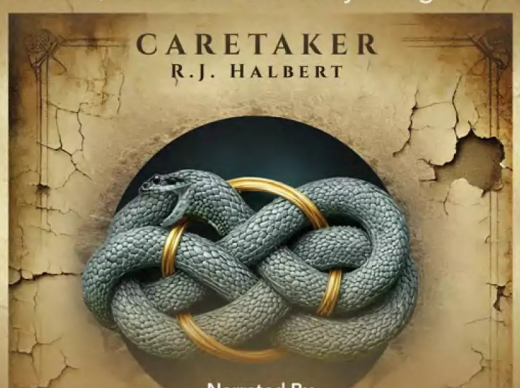
FOR YOUR GRAMMY® CONSIDERATION
BEST SPOKEN WORD POETRY ALBUM

POETRY BY
ROSEMERRY WAHTOLA TROMMER
MUSIC BY
STEVE LAW
RISKING LOVE
LOVING THE WORLD WHEN IT FEELS IMPOSSIBLE

FOR YOUR
GRAMMY®
CONSIDERATION
COLOURS
RECORD OF THE YEAR

TOMASMCCARTHY.COM
TOMÁS MCCARTHY

For Your GRAMMY® Consideration
Audio Book, Narration And Storytelling Recording



Narrated By
Henry Ian Cusick, Erick Avari, Michael Shanks, Amy Grant, Hayley Orrantia, Brandon Engman, Charles Esten, Kelly Clarkson, and Josh Robert Thompson

A haunting and heartfelt supernatural thriller, featuring an extraordinarycast, this fully immersive audiobook blends original music by **Joseph Trapanese** with rich sound design and cinematic foley to elevate every chilling twist and tender moment.

Caretaker is more than a story-it's an experience.

For more info:

FOR YOUR GRAMMY® CONSIDERATION
LAURE CHAN

"A star violinist..."
Classic FM

Rising Star
BBC Music Magazine

LOST IN TRANSLATION
For Best Arrangement, Instrumental Or A Cappella
LAURE CHAN, CURVE ENSEMBLE

Bigo & Twigetti

Emilia Vaughn
"Emotional honesty, velvety voice"
OK!
"Quietly building something substantial in the alternative pop space"
DANCING ASTRONAUT
"Captivating performance with silky melodies that display an impressive range"
EARMILK
FOR YOUR GRAMMY® CONSIDERATION
"Rock Music, Girl Secrets"
ALTERNATIVE MUSIC PERFORMANCE
MUSIC VIDEO
DNT

FOR YOUR GRAMMY® CONSIDERATION
OPARU
"Her music oozes with animalistic nature and is a reminder to listeners to follow their path and abandon fear."
EARMILK
OPARUMUSIC.COM/FYC/
PLAY YOUR CARDS RIGHT
Best Alternative Music Album

For Your GRAMMY® Consideration
Best Large Jazz Ensemble Album
Best Engineered Album, Non-Classical
Best Jazz Performance - "Number One Son"
Best Album Cover
Best Recording Package
Best Album Notes
THE BBB FEATURING BERNIE DRESEL
"NUMBER ONE SON"
The BBB featuring Bernie Dresel
Number One Son
"And you can be sure this record will blast your woofers and your tweeters or your panels, or your ribbons, or your horns, into sonic outer space"
Tracking Angle
https://soundscapesmedia.com
SOUNDSCAPES MEDIA GROUP INC.

BEST CONTEMPORARY BLUES ALBUM
GUY RENARDEAU
FOUR SHADES OF BLUE
Guy Renardeau
FOUR SHADES OF BLUE
"Four Shades of Blue" resonates deeply with us and speaks to the hearts of people around the world through the power of the blues.
GLENDA BENEVIDES
Lyricist
Vocalist
LYIA META
Lyricist
Vocalist
GUY RENARDEAU
Composer
All instruments
Lyricist & AMP
Producer
CLASS VEE
Lyricist
Vocalist

FOR YOUR GRAMMY® CONSIDERATION

BEST CONTEMPORARY INSTRUMENTAL ALBUM
JOACHIM HORSLEY
AFRO BACH

BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA
"BACH'S CUBAN CONCERTO
FOR PIANO AND TRES"
NOMINATED FOR BEST ARRANGEMENT
LATIN GRAMMY AWARDS®

"...INVITES LISTENERS TO REDISCOVER THE CLASSICS IN A NEW LIGHT, WHILE CELEBRATING THE RICHNESS OF AFRICAN AND CARIBBEAN RHYTHMS."
-CA C'EST CULTE, FRANCE

"BACH...WHILE FEELING AN IRRESISTABLE URGE TO DANCE!"
-LES ECHOS, FRANCE

LHG LLC

FOR YOUR GRAMMY® CONSIDERATION
Best Traditional Pop Vocal Album

"I just can't get over this—TIMELESS is just perfect! The sky's the limit for this amazing talent."
~ Natalie Herbick~New Day Cleveland, WJW-TV

Timeless
J.R. Heckman

LIVE AT 54 BELOW

tinyurl.com/JRHeckmanTIMELESS

"J.R. Heckman's homage to the American songbook is marvelous!"

FOR YOUR GRAMMY® CONSIDERATION
BEST CONTEMPORARY INSTRUMENTAL ALBUM
PIECES OF ME
CAROL ALBERT

"...the most successful female artist to hit the chart since its 2003 launch"..*RadioWave Jazz*

"While Carol has a beautiful voice, her piano, compositions and productions distinguish her from others in the space." *Atlanta Music Grapevine*

www.carolalbertmusic.com

Listen here:

FOR YOUR GRAMMY® CONSIDERATION
BEST GLOBAL MUSIC ALBUM

THE WORLD ALBUM

INTERNATIONAL ARTISTS PROJECT

THE WORLD ALBUM - INTERNATIONAL ARTISTS PROJECT
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TO FEATURE MUSIC ARTISTS BORN OR RAISED
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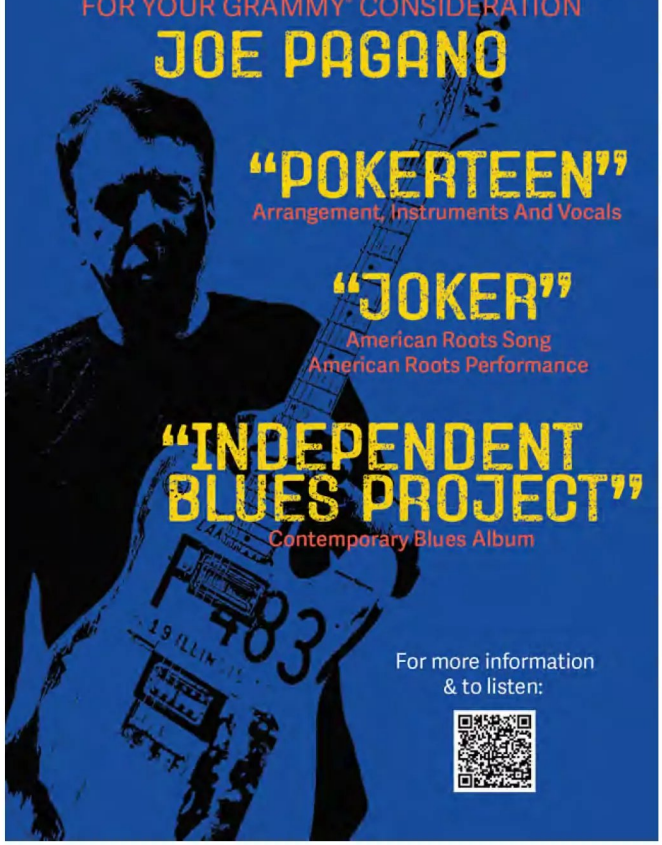

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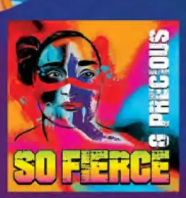

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chartbreaker

OLIVIA DEAN

With "Man I Need," the singer-songwriter made the track she always wanted to perform — and her biggest hit yet

BY JASON LIPSHUTZ

"I want to write something that I can dance to." That's what rising soul-pop artist Olivia Dean declared earlier this year when she arrived at her East London recording studio for a session with producer-songwriter Zach Nahome and songwriter Tobias Jesso Jr. Dean was thinking about her stage show: Following stints on the road in the United Kingdom and Europe in 2024, she had more tour dates booked for this spring and summer. She had been presenting the sumptuous songs from her 2023 debut, *Messy*, for growing audiences but knew her live show could use more tempo. "We started with the 6/8 groove," she recalls of the session. "I had a crush at the time. I was like, 'Listen: Talk to *me*!' That initial joy when you first fancy somebody — I just wanted to channel that essence into a song."

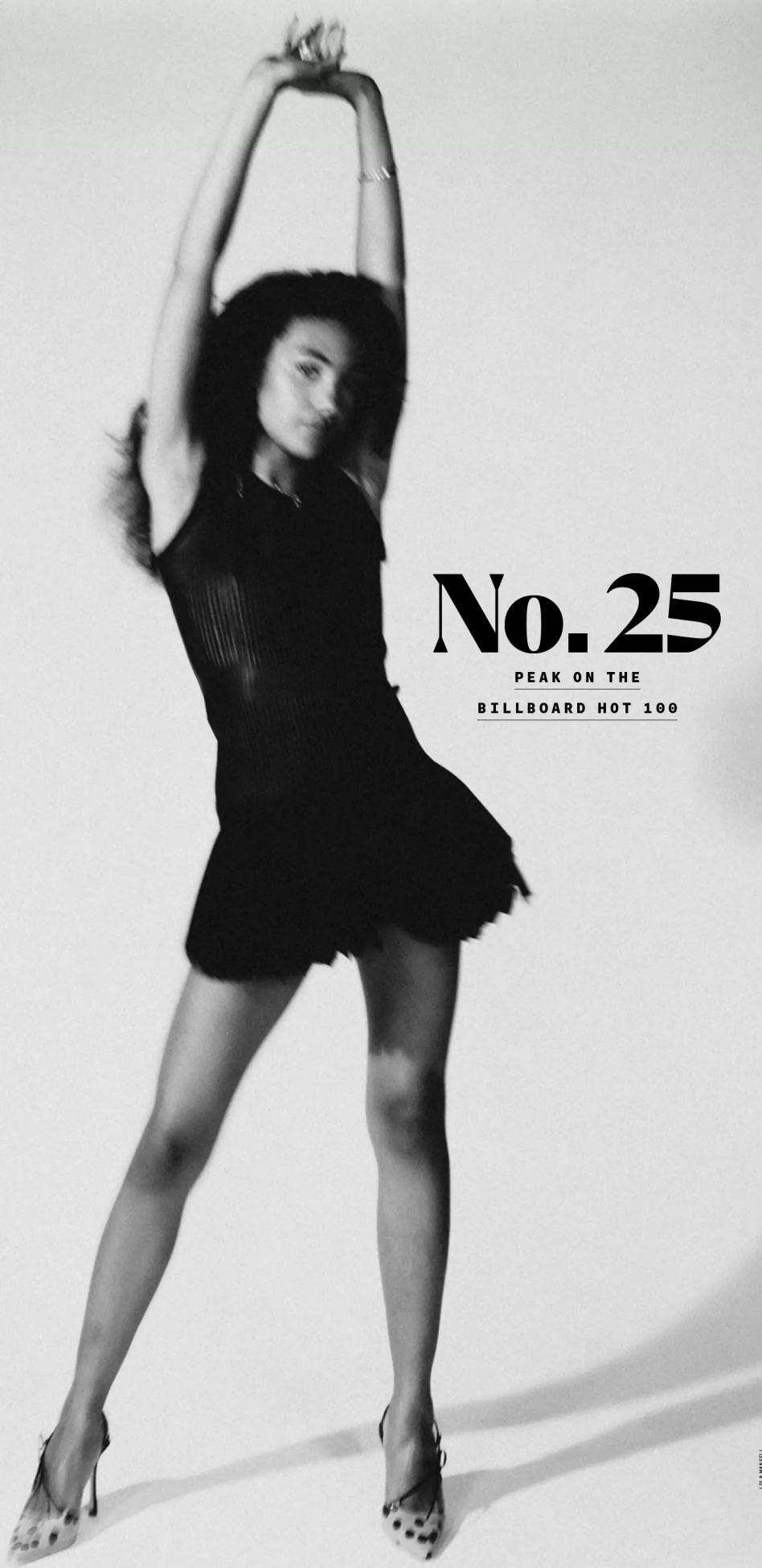
The resulting track, "Man I Need," has quickened the pace of Dean's career: The pillowy, gospel-inflected song gave the London native her first Billboard Hot 100 hit in early September and has shuffled upward each week since, reaching No. 25 on the chart dated Oct. 4. The timing of the track's explosion couldn't have been better. In the days prior to the Sept. 26 release of Dean's second album, *The Art of Loving*, on Island Records, "Man I Need" rose to No. 9 on the Billboard Global 200, No. 2 on the Official U.K. Singles Chart and regularly appeared in the top 10 of the U.S. Spotify daily top 50 chart.

The 26-year-old's mainstream breakthrough has been preceded by more than a decade of training. Raised in Highams Park in North East London, Dean was accepted to the BRIT School at the age of 15, initially studying musical theater before switching to songwriting. Soon after, Emily Braham, a manager then working with U.K. drum'n'bass band Rudimental, had been invited to a BRIT School original song showcase and watched Dean perform for the first time. "She walked onstage and there was something immediately captivating about her," recalls Braham, who signed her in 2019. Dean signed a deal with Island Records UK the same year; by 2023, she had also joined the label for U.S. representation.

While the promotional focus for *The Art of Loving* will continue to be centered on "Man I Need" for now as it keeps rising, Braham says the album was always going to elevate Dean's profile. "With this record, she felt more powerful and more intentional," Braham says. "She co-produced the record — she's on the buttons, plays across the whole thing and wrote on every song. She had a really good time making this record, and I think you can hear all of those things."

Dean plans to spend the next few months promoting the album around the world, with scheduled visits to Australia, Europe and the United States; part of her time stateside will have her supporting Sabrina Carpenter on a fall arena run, including five shows at New York's Madison Square Garden in late October. Dean has been looking forward to those dates for months, saying she's "excited to watch and learn from a master class of a pop show." She also acknowledges that a few more U.S. fans will recognize her at the arena shows than they would have before the release of "Man I Need."

"What's lovely to me is that 'Man I Need' was made out of such a moment of joy," Dean adds. "That seems to be what it's bringing and the feeling surrounding it. You can't really ask for more."



No. 25

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LOLA MANSELL

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10/25/25

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The 2025 Touring Power Players will be recognized in the Oct. 25 print issue of *Billboard* and celebrated at the Live Music Summit, which will include panel discussions and award presentations to the year's most visionary leaders worldwide.

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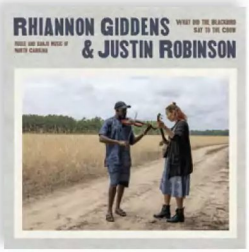


Rhiannon Giddens & Justin Robinson
What Did the Blackbird Say to the Crow

Ambrose Akinmusire
honey from a winter stone

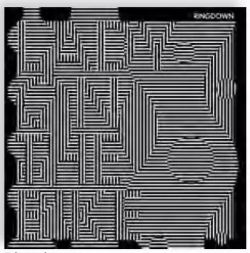
Jeff Parker, ETA IVtet
The Way Out of Easy

Yasmin Williams
Acadia

Mary Halvorson
About Ghosts

Caroline Shaw
Leonardo da Vinci (Original Score)

Silkroad Ensemble &
Rhiannon Giddens
American Railroad

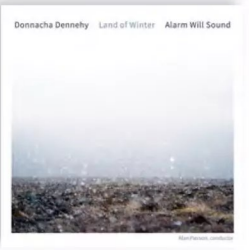


Ringdown
Lady on the Bike

Dirty Projectors, David
Longstreth, stargaze
Song of the Earth

NY Phil, Colin Currie Group,
Synergy Vocals
Steve Reich: Jacob's Ladder/
Traveler's Prayer

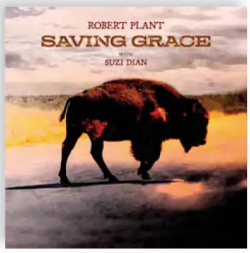
DAVÓNE TINES & THE TRUTH
ROBESON



Alarm Will Sound, Alan Pierson
Donnacha Dennehy: Land of Winter

Cécile McLorin Salvant
"Oh Snap"

Carminho (feat. Caetano Veloso)
"Os Argonautas"



Robert Plant
"Everybody's Song"

Makaya McCraven
"Technology"

Hurray for the Riff Raff
"Pyramid Scheme"

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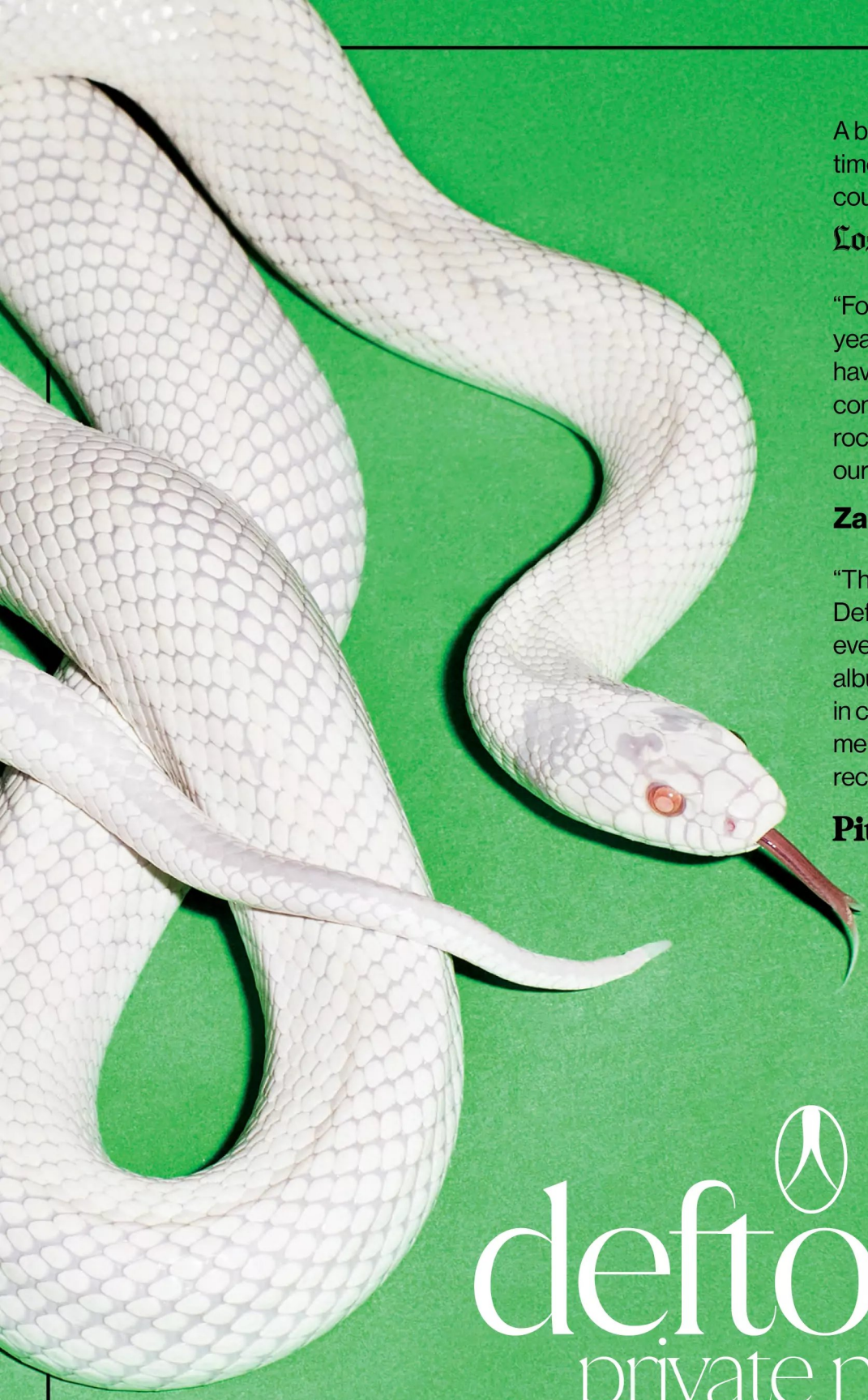

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